SALE NUMBER 3804

The American Heritage Society

AUCTION OF AMERICANA

EXHIBITION

Property to be sold Thursday, November 6
will be on view from October 30 to 3:00 p.m. on day prior to sale

Property, with the exception of **all furniture,** to be sold Friday, November 7
will be on view from October 31 to 3:00 p.m. on day prior to sale

Property, including all furniture, to be sold on Saturday, November 8
will be on view from Saturday, November 1 to 3:00 p.m. on day prior to sale

Galleries open 10:00 a.m. to 5:00 p.m. Tuesday through Saturday

THE GALLERIES WILL BE CLOSED ELECTION DAY, TUESDAY, NOVEMBER 4

PUBLIC AUCTION

Thursday, November 6, 1975 at 10:15 a.m. and 2:00 p.m.
Friday, November 7, 1975 at 10:15 a.m. and 2:00 p.m.
Saturday, November 8, 1975 at 10:15 a.m. and 2:00 p.m.

WEATHERSPOON
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SOTHEBY PARKE BERNET INC.
980 Madison Avenue (76th–77th Streets)
New York 10021—(212) 472-3400

Recorded Announcement of Current Sales and Exhibitions, 24 hours a day: 212-472-3555

Cover illustration: Detail of lot 994

[1258]

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no.3804

SALE NUMBER 3804

The American Heritage Society

AUCTION OF AMERICANA

17TH, 18TH AND EARLY 19TH CENTURY FURNITURE
FROM BOSTON, NEWPORT, CONNECTICUT, NEW YORK, PHILADELPHIA, VIRGINIA
AND OTHER CABINET-MAKING CENTERS

Sotheby Parke Bernet Inc.

AMERICAN PAINTINGS · AMERICAN FOLK ART · QUILTS AND COVERLETS
TOYS · AMERICAN SILVER · AMERICAN AND OTHER PEWTER · LIGHTING DEVICES
HISTORICAL BLUE AND OTHER STAFFORDSHIRE · CHINESE EXPORT PORCELAIN
EARLY BLOWN AND PRESSED GLASS · AMERICAN AND OTHER POTTERY
DECORATIONS · AMERICAN AND OTHER TALL-CASE AND SHELF CLOCKS

Property of Various Owners including,
Mr. Harcourt Amory, Jr., Pound Ridge, New York
Mr. Richard S. duPont, Greenville, Delaware
Erma Wooding Foley, Santa Monica, California
Mrs. Michael D. Grant, Cedarhurst, New York
Mr. James Wilder Greene, New York, New York
Estate of the Late Mrs. William Randolph Hearst, Sr., New York
Mr. and Mrs. Edson B. Hitchcock, Southbury, Connecticut
Otto A. Kilmarx, West Chester, Pennsylvania
Property of the Metropolitan Museum of Art, Selections
from the Helena Woolworth McCann Collection
Ambassador and Mrs. J. William Middendorf II
Mrs. Walter Gibson Peter, Jr., Washington, D.C.
Dr. Leo Rowan, California
Mr. Gordon A. Rust, Montchanin, Delaware
Estate of the Late Jerome P. Webster, New York

PLEASE SEE ORDER OF SALE PRECEDING SESSION ONE

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(from $1001 and including $5000)
15% of the *next* $10,000 of the sale price
(from $5001 and including $15,000)
12½% of such portion of the sale price
as is in excess of $15,000

Above commissions are for each individual lot and a minimum commission of $35 is charged for each lot.

These rates include all normal expenses of sale except for: insurance, cartage, illustrations in the catalogue and special advertising.

APPRAISALS

Our charge for appraising works of art, collections, the contents of houses, estate and all types of personal property, including Jewelry is 1½% up to a value of $50,000 and 1% on any amount in excess. Appraisals may be done for insurance, estate family division or other purposes (excluding gift tax).

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PB 84 [A Division of Sotheby Parke Bernet Inc.]

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If instructed, Sotheby Parke Bernet Inc. will execute bids and advise prospective purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books or bids executed in competition from the audience.

Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram (Cable address: PARKGAL, NEW YORK)

Please use the bidding slips provided and be sure to carefully note lot numbers and descriptions.

Always quote the sale number of the catalogue to avoid any possible confusion.

Please bid as early as possible. In the event of identical bids, the earliest will take precedence.

"Buy" bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the sale. Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word "OR" between lot numbers.

Should you be a successful bidder you will receive an invoice detailing your purchase and requesting payment and clearance of property.

Totally unsuccessful bids are not acknowledged as a rule but inquiries by phone will be informed of the selling price of any lot.

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Please Note: Sotheby Parke Bernet Inc. offers this service as a convenience to its clients who are unable to attend the sale and will not be held responsible for error or failure to execute bids.

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All purchases must be removed by the buyer by 5 p.m. on the third business day following the sale. Purchases not so removed may be turned over to a licensed warehouse, for removal and storage at the expense and risk of the purchaser.

Clients are advised that packing and/or handling of purchased lots by our employees is undertaken solely as a courtesy for the convenience of clients. In the case of fragile articles, packing will only be undertaken at the discretion of the Gallery and at the request and risk of the purchaser. The charges assessed for this service only defray a portion of the costs involved, principally for materials.

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This printed catalogue, as amended by any posted notices or oral announcements during the sale, constitutes Sotheby Parke Bernet Inc's (the "Galleries") and the "Consignor's" entire statement relative to the property listed herein. The following Conditions of Sale, any glossary contained herein and the accompanying Terms of Guarantee set forth herein are the complete terms and conditions on which all property listed herein shall be offered for sale, sold or purchased. The property will be offered and sold by the Galleries as agent for the Consignor.

1. The authenticity of the Authorship of property listed in the catalogue is guaranteed as specifically stated in the Terms of Guarantee. Except as so specifically provided in the "Terms of Guarantee" with respect to authenticity of Authorship, all property is sold "as is" and neither the Galleries nor the Consignor makes any warranties or representations of any kind or nature with respect to, nor shall they be held responsible or liable for, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, provenance, exhibitions, literature and historical relevance of the property and no statement in the catalogue or made at the sale or in the bill of sale or invoice or elsewhere shall be deemed such a warranty or representation or an assumption of liability with respect thereto. Prospective bidders should inspect the property before bidding to determine its condition and whether or not it has been repaired or restored. The Galleries and the Consignor make no representation or warranty expressed or implied as to whether the purchaser acquires any reproduction rights in the property.

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3. Unless otherwise announced by the auctioneer at the time of sale all bids are per lots as numbered in the printed catalogue.

4. The Galleries reserves the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, the Galleries' sale record shall be conclusive in all respects.

5. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is not sufficient amount he may reject the advance.

6. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot in accordance with all of the conditions set forth herein and thereupon (a) assumes full risk and responsibility therefor, (b) will sign a confirmation of purchase thereof, and (c) will thereupon pay the full purchase price therefor or such part as the Galleries may require. All property shall be removed from the Galleries by the purchaser at his expense not later than three (3) days following its sale and, if not so removed, may be sent by the Galleries to a public warehouse for the account, risk and expense of the purchaser. If the foregoing Conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to the Galleries and the Consignor by law, including without limitation the right to hold the purchaser liable for the bid price, the Galleries, at its option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property on three (3) days notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for the payment of deficiency plus all of the costs, including warehousing, the expense of both sales, and the Galleries' commission on both sales at its regular rates and all other charges due hereunder and incidental damages.

7. All lots marked with ■ immediately preceding the lot number are being offered subject to a reserve, which is the confidential minimum price below which such lot will not be sold. The Galleries may implement such reserves by bidding through its representatives on behalf of the Consignor. In certain instances, the Consignor may pay the Galleries less than the standard commission rate where a lot is "bought-in" to protect its reserve. Where the Consignor is indebted to or has a monetary guarantee from the Galleries, and in certain other instances, the Galleries or affiliated companies may have an interest in the offered lots and the proceeds therefrom other than their commissions, and may bid therefor to protect such interests by a representative or agent.

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The Galleries guarantees the authenticity of Authorship of each lot contained in this catalogue on the terms and conditions set forth below:

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"Authorship" means the identity of the creator, the period, culture, source of origin of the property, as the case may be, as set forth in the BOLD TYPE HEADING of such catalogue entry.

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Subject to the exclusions of (i) attributions of paintings, drawings or sculpture executed prior to 1870, and (ii) periods or dates of execution of the property, as explained in Paragraph 5 below, if within five (5) years from the date of the sale of any lot, the original purchaser of record tenders to the Galleries a purchased lot in the same condition as when sold through the Galleries and it is established that the identification of Authorship (as defined above) of such lot as set forth in the BOLD TYPE HEADING of the catalogue description of such lot (as amended by any posted notices or oral announcements during the sale) is not substantially correct based on a fair reading of the catalogue including the terms of any Glossary contained herein, the sale of such lot will be rescinded and the original purchase price refunded.

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It is specifically understood that the benefits of this Guarantee are not assignable and shall be applicable only to the original purchaser of the lot from the Galleries and not to the subsequent owners or others who have or may acquire an interest therein.

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It is further specifically understood that the remedy set forth herein, namely the rescission of the sale and refund of the original purchase price paid for the lot, is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law.

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The Guarantee covers only the correctness of description of Authorship (as defined in 1 above) as identified in the BOLD TYPE HEADING of the catalogue item but does *not* extend to (i) the identity of the creator of painting, drawings and sculpture executed before 1870 unless these works are determined to be counterfeits, as this is a matter of current scholarly opinion which can change, (ii) the identification of the periods or dates of execution of the property which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or (iii) titles or other identification of offered lots or descriptions of physical condition and size, quality, rarity, importance, provenance, exhibitions and literature of historical relevance, which information normally appears in lower case type below the BOLD TYPE HEADING identifying the Authorship. Although our best judgment is used in attributing paintings, drawings and sculpture created prior to 1870 through the appropriate use of glossary terms, and due care is taken to insure the correctness of the supplemental material which appears below the BOLD TYPE HEADING of each entry in the catalogue, the Guarantee does not extend to any possible errors or omissions therein.

ORDER OF SALE

FIRST SESSION

Thursday · November 6, 1975 at 10:15 a.m. — LOTS

American Pottery including Bennington 1–48
Historical Blue Staffordshire 49–59
Other Pottery and Porcelain of American Interest 60–69
Delft and Other English Pottery 70–119
American and Other Pewter 120–169
Lighting Devices 170–189

SECOND SESSION

Thursday · November 6, 1975 at 2:00 p.m.

American Decoys and Decorative Carvings 190–422

THIRD SESSION

Friday · November 7, 1975 at 10:15 a.m.

Chinese Export Porcelain 423–557
American Silver 558–614

FOURTH SESSION

Friday · November 7, 1975 at 2:00 p.m.

American Paintings 615–694
American and Other Glass 695–753
Miniature Furniture 754–761
Furniture 762–855

FIFTH SESSION

Saturday · November 8, 1975 at 10:15 a.m. LOTS

Quilts and Coverlets 856–902
Stoneware and Chalkware 903–924
Tinware 925–933
Scrimshaw 934–953
Folk Art 954–1037
Hooked Rugs 1038–1042

SIXTH SESSION

Saturday · November 8, 1975 at 2:00 p.m.

Silhouettes 1043–1053
Decorations 1054–1095
Hearth Equipment 1096–1112
Collection of Objects Once Belonging to George and Martha Washington 1113–1154
American and Other Clocks 1155–1175
Furniture 1176–1263

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THE NEXT SALE OF AMERICANA
WILL TAKE PLACE ON
JANUARY 28-31, 1976

[detail of lot 877]

IMPORTANT INFORMATION FOR PROSPECTIVE BIDDERS

Please note Article 7 of the Conditions of Sale dealing with the subjects of "reserves" and the Galleries' "interest in offered lots other than normal selling commissions." The following definitions of terms and explanations of policies on these subjects and the implementation thereof are provided for your information and guidance.

"RESERVE"

Definition: A "Reserve" is the confidential minimum price agreed between the seller and the Galleries, below which the lot will not be sold. On unsold lots, less than full commission will be paid to the Galleries.

Policy: All lots marked with ■ immediately preceding the lot number are being offered subject to a reserve. Our standard advice to sellers is that reserves be set at a percentage of the median of the estimates, generally somewhat below the low estimate shown in the estimate sheet provided with this catalogue. In no case do we permit a reserve to exceed the high estimate shown in the estimate sheet. Unsold lots, i.e., those which do not meet their reserve, are omitted from the price lists issued following sales.

Implementation: The Galleries as agent for the seller protects reserves, that is, places bids during the auction if and when the highest outstanding bid at any time during the sale is below the reserve on the lot being offered.

"OWNED PROPERTY"

Definition: "Owned property" is property which, at the time it is offered for sale at auction, is owned solely or partially by the Galleries or an affiliate of the Galleries (and in the sale of which the Galleries is acting as a principal and not an agent).

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Implementation: Representatives of the Galleries will make no bids on behalf of the Galleries for property owned by the Galleries except to protect a reserve placed by the Galleries as owner. Bidding by the Galleries to protect reserves on property owned by the Galleries is affected in the same way as bidding to protect reserves on property consigned by an outside seller.

PLEASE REFER TO IMPORTANT NOTICE
PRECEDING THIRD SESSION

AMERICAN AND ANGLO-AMERICAN POTTERY BIBLIOGRAPHY

BARBER, Edwin Atlee, A.M., Ph.D., *Marks of American Potters,* Cracker Barrel Press, Southampton, New York, 1904.

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RAMSAY, John, *American Potters and Pottery,* Tudor Publishing Co., New York, 1947.

RICE, A. H. and John Baer Stoudt, *The Shenandoah Pottery,* Shenandoah Publishing House, Inc., Strasburg, Virginia, 1929.

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SPARGO, John, *The Potters and Potteries of Bennington,* Houghton Mifflin Company, Boston, 1926.

EXHIBITION AND SALE CATALOGUES

The Pottery and Porcelain of New Jersey 1688–1900, April 8–May 11, 1947, Newark Museum, Newark, New Jersey.

New Jersey Pottery to 1840, March 18–May 12, 1972, New Jersey State Museum, Trenton, New Jersey.

The Jacqueline D. Hodgson Collection of Important American Ceramics, January 22, 1974, Sotheby Parke Bernet Inc., New York.

FIRST SESSION
Thursday · November 6, 1975 at 10:15 a.m.
Catalogue Numbers 1 to 189

AMERICAN AND OTHER POTTERY
Various Factories

Property of Various Owners

■ 1 THREE POTTERY POTATO FLASKS
19TH CENTURY

The first of cream color with an ochre shoulder; the second covered in a manganese glaze; and the third in white with blue spots; *all unmarked. Lengths* 7¼ *inches* (18.5 *cm.*) *to* 6⅜ *inches* (16.3 *cm.*)

Note: From the Hodgson Collection, lot 6.

See illustration

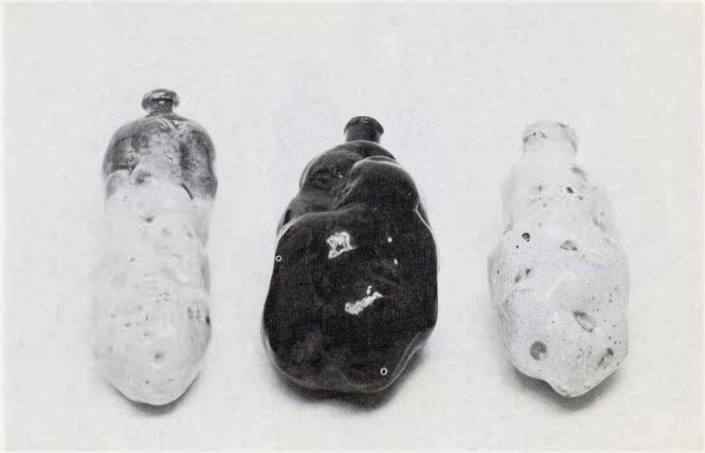
■ 2 BROWN-GLAZED STONEWARE PIG FLASK
19TH CENTURY

Covered in a very dark brown glaze; together with two 'Rockingham glazed' banks modelled as the head of a laughing lady and the bust of a man; and a 'Rockingham glazed' flask modelled as Queen Victoria; *all unmarked.* 4 *pieces. Length of pig* 8½ *inches* (21.6 *cm.*)

Note: From the collection of Jacqueline D. Hodgson, Greenwich, Connecticut. For the pig flask, see the Hodgson Collection, lot 14; and formerly in the George S. McKearin Collection, number 955, and bearing the original label.

See illustration

[2] [3] [3]



[1]

■ 3 THREE GLAZED POTTERY FLASKS AND AN 'UNCLE SAM' BANK
AMERICAN, 19TH CENTURY

Comprising a brown (possibly ash) glazed redware book flask; a 'Rockingham glazed' hand-shaped flask; a streaky brown-glazed redware harvest ring; and a bank in the form of 'Uncle Sam's' head, covered in a pale brown glaze and surmounted by a stovepipe hat partially glazed in blue; *all unmarked. Heights* 4¼ *inches* (10.8 *cm.*) *to* 5⅞ *inches* (15 *cm.*); *and diameter* 9⅞ *inches* (25 *cm.*)

Note: The hand flask and 'Uncle Sam' bank from the Hodgson Collection, lot 13. The bank was formerly in the George S. McKearin Collection, number 995, and bearing the original label.

Although vessels of this type were made at Bennington, these specimens would appear to be of a different origin; see Barret, pl. 428 B.

See illustration of two

■ 4 COLLECTION OF POTTERY ANIMALS AND A MINIATURE REDWARE FIGURAL GROUP
19TH CENTURY

Comprising a brown-glazed American redware recumbent spaniel doorstop; a flint enamel seated cat; a dark brown-glazed seated dog; a pair of ram's head redware tapersticks colored in cream and brown slip; and a miniature folk pottery group of a boy seated by three birds; (imperfections). 6 *pieces.*

[5]

■ 5 FIVE POTTERY ANIMAL BANKS, A BOWL AND FIVE MARBLES

Comprising three piggy banks: the largest 'Rockingham glazed', the second brown-glazed with ochre markings, and the smallest half-covered in a brown and cream marbleized slip; two bear banks: the larger green-glazed, the smaller brown-glazed; a dark brown footed small bowl; and five American marbles with rubbed brown glazes; *all unmarked.*

Note: The banks from the collection of Jacqueline D. Hodgson, Greenwich, Connecticut; two pigs bearing her original labels.

See illustration

■ 6 THREE AMERICAN 'ROCKINGHAM GLAZED' TOBY PITCHERS *19TH CENTURY*

The first (probably New Jersey) covered in a splotchy brown glaze, (rim chip); the other two covered in streaky brown glazes; *all unmarked. Heights* 5¾ *inches* (14.6 *cm.*) *to* 6½ *inches* (16.5 *cm.*)

Note: From the Hodgson Collection, lot 74.

See illustration

[6]

■ 7 THREE 'ROCKINGHAM GLAZED' PITCHERS *PROBABLY NEW JERSEY, 19TH CENTURY*

The first with a branch handle and molded with hanging game; the second with a trunk handle and similar molding; and the third molded with a stag hunt and two equestrian figures; *all unmarked. Heights* 10 *inches* (25.2 *cm.*) *to* 7¾ *inches* (19.6 *cm.*)

Note: From the Hodgson Collection, lot 36.

See illustration of first

[7] [8]

■ 8 NEW JERSEY FLINT ENAMEL MASK JUG *PROBABLY SWAN HILL, SOUTH AMBOY, CIRCA 1850*

Covered in a streaky brown and teal-blue glaze falling short on the interior and at the base; together with an Ohio 'Rockingham glazed' tulip jug (thumbpiece chipped); a streaky dark brown 'Rockingham glazed' teapot (spout chipped) and cover, coffee pot (star cracked), drip pot and cover; and a redware dish covered in a honey-colored glaze splotched in brown and yellow; *teapot with molded reversed R mark, other pieces unmarked.* 6 *pieces. Heights* 4⅞ *inches* (12.3 *cm.*) *to* 10 *inches* (25.5 *cm.*), *and diameter* 11⅞ *inches* (30.4 *cm.*)

Note: The mask jug and dish from the collection of Jacqueline D. Hodgson, Greenwich, Connecticut; for the first, see the Hodgson Collection, lot 27.

See illustration

■ 9 **RARE NEW JERSEY TOBY JUG AND COVER**
19TH CENTURY

Inspired by the Ralph Wood original, the cream-colored body covered in a spotted brown glaze, (the rim of the hat and cover restored), *unmarked. Height* 8¼ *inches* (22.2 *cm.*)

Note: From the Hodgson Collection, lot 37.

See illustration

■ 10 **SWAN HILL FROG PITCHER DESIGNED BY COXON**
SOUTH AMBOY, NEW JERSEY, 1858–61

The sides molded with horsemen and a stag hunting scene below oak branches, inscribed in relief beneath the spout BO[G]ARDUS, the exterior covered in a streaky brown glaze with teal-blue markings, the frog in natural colors, *unmarked. Height* 10¼ *inches* (26 *cm.*)

Note: From the Hodgson Collection, lot 24.

A similar pitcher marked with the raised rectangle of J. L. Rue & Co., South Amboy, and executed shortly after Coxon's departure from Swan Hill, was exhibited in the Newark Exhibition of 1947; see the *Catalogue*, no. 155.

See illustration

■ 11 **TWO NEW JERSEY 'ROCKINGHAM GLAZED' HUNTING PITCHERS**
19TH CENTURY

Each molded on one side with hounds chasing a stag, the other side with two mounted hunters, *both unmarked. Heights* 10½ *inches* (26.6 *cm.*) *and* 9¼ *inches* (23.6 *cm.*)

Note: For the larger pitcher, see the footnote to the preceding lot.

See illustration

■ 12 **GLAZED REDWARE TUREEN AND COVER WITH SLIP DECORATION**
POSSIBLY PENNSYLVANIA, 19TH CENTURY

The sides decorated in relief with stamped floral motifs covered in yellow slip; the cover with similar motifs, extruded scrolls and dots heightened in cream-colored slip, and with a poodle knop, (minor imperfections), *unmarked. Width* 11⅜ *inches* (28.8 *cm.*)

Note: From the Hodgson Collection, lot 167.

See illustration

[9]

[10]

[11]

[12]

[13]

■ 13 GLAZED REDWARE POUNCE POT, A MONEY BANK AND THREE PIE PLATES

PROBABLY PENNSYLVANIA, 19TH CENTURY

The pounce pot covered in a brown-splotched glaze, the money bank in a flecked glaze, and the plates (two chipped) all honey-glazed with cream slip decoration. *Height of pot* 2¼ *inches* (7.1 *cm.*)

See illustration

■ 14 SLIP-DECORATED REDWARE DISH

PROBABLY PENNSYLVANIA, 19TH CENTURY

The rectangular honey-glazed body inscribed *Lafayette* in cream-colored slip, (chips); together with four glazed redware circular pie dishes (imperfections), and a massive redware basin glazed on the interior. 6 *pieces. Length* 11¼ *inches* (28.7 *cm.*)

See illustration

[14] [15]

■ 15 THREE AMERICAN REDWARE JUGS

19TH CENTURY

One with a spout, and all with small loop handles; together with a stoneware jug covered in Albany slip, a splotch-glazed redware fluted bundt pan, a 'Rockingham glazed' teapot (cover lacking), and a 'Rockingham glazed' mixing bowl (imperfections). 7 *pieces. Heights* 5⅞ *inches* (14.9 *cm.*) *to* 7½ *inches* (19 *cm.*)

See illustration of one

■ 16 TWO EAST LIVERPOOL 'ROCKINGHAM GLAZED' PITCHERS *OHIO, C. 1860*

Each molded with cartouches containing a hunter and a dog, and covered in a streaky dark brown glaze, (minor imperfections); together with two hanging game pitchers, one with an emaciated hound handle, the other with an oak branch handle, and both covered in a streaky brown glaze; *all unmarked.* 4 *pieces. Heights* 6½ *inches* (16.5 *cm.*) *to* 10 *inches* (25.4 *cm.*)

Note: From the Hodgson Collection, lot 58.

For the first two pitchers, see Ramsey, fig. 72 (left); and Spargo, *Early American Pottery*, pl. 28 (upper right).

See illustration

[16]

■ 17 **FOUR AMERICAN POTTERY PITCHERS**
PROBABLY EAST LIVERPOOL, OHIO, 19TH CENTURY

Comprising a hound-handle pitcher with hunting relief decoration and covered in an iridescent dark brown glaze; two 'Rockingham glazed' pitchers with molded tulip decoration; and a small pitcher similarly glazed but with no relief decoration; *all unmarked. Heights* 7¾ *inches* (19.7 *cm.*) *to* 4½ *inches* (11.5 *cm.*)

Note: From the Hodgson Collection, lot 57.

See illustration of two

[17]

■ 18 **THREE EAST LIVERPOOL 'ROCKINGHAM GLAZED' POTTERY PITCHERS**
OHIO, LATE 19TH CENTURY

One molded on either side with a cartouche formed of leaves and hanging game, the other two with foliate molding under the handle and spout; together with two 'Rockingham glazed' 'Rebecca at the Well' teapots and a cover, (imperfections); and a streaky brown-glazed small pitcher; *all unmarked. 6 pieces. Heights* 9¾ *inches* (24.7 *cm.*) *to* 6¼ *inches* (16 *cm.*)

[19]

■ 19 **THREE 'ROCKINGHAM GLAZED' 'REBECCA AT THE WELL' TEAPOTS AND COVERS** *AMERICAN, 19TH CENTURY*

Comprising an East Liverpool, Ohio example inscribed REBEKHAT [*sic.*] THE WELL; and two others of somewhat similar type; *all unmarked. Heights* 8½ *inches* (21.6 *cm.*) *to* 9½ *inches* (24.2 *cm.*)

Note: From the Hodgson Collection, lot 80.

Teapots of this type were first executed by E. & W. Bennett, Baltimore, but were copied at numerous American potteries.

See illustration of first

■ 20 **THREE 'ROCKINGHAM GLAZED' TOBACCO JARS WITH COVERS, A BEAKER AND A MUG**
AMERICAN, 19TH CENTURY

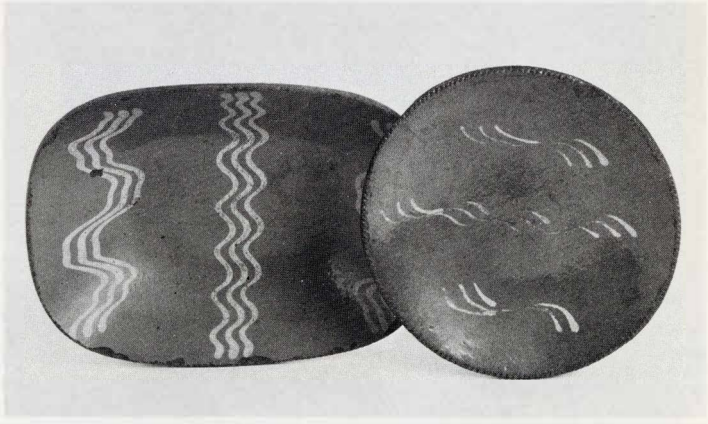
The first jar an East Liverpool, Ohio example with mask handles and ribbed sides, the second cylindrical, and the third a ribbed two-handled jar with married cover, (imperfections); the New England beaker covered in a speckled honey-colored glaze; and the mug (probably New Jersey) covered in a good streaky brown glaze; *all unmarked. Heights* 9¾ *inches* (24.9 *cm.*) *to* 3¾ *inches* (9.5 *cm.*)

Note: The first tobacco jar, the beaker and the mug from the Hodgson Collection, lot 76.

■ 21 **TWO SLIP-TRAILED GLAZED REDWARE DISHES** *PROBABLY CONNECTICUT, 19TH CENTURY*

Each covered in a honey-colored glaze and decorated in cream-colored slip, (rim chips). *Length* 13⅞ *inches* (35.2 *cm.*) *and diameter* 10⅜ *inches* (26.4 *cm.*)

See illustration



[21]

[22]

[25]

■ 22 NEW ENGLAND GLAZED POTTERY FLOWER POT AND STAND AND THREE FLINT ENAMEL CUSPIDORS *19TH CENTURY*

The pot and stand covered in a streaky caramel-colored glaze, the lower half of the pot unglazed and pierced with two holes, (stand cracked); the cuspidors covered in a streaky brown glaze with blue markings; together with a cartouche-shaped 'Rockingham glazed' cuspidor (chipped foot); *all unmarked. 6 pieces. Height* 10 *inches* (25.5 *cm.*) *and diameters* 8¼ *inches* (21 *cm.*) *to* 7¾ *inches* (19.6 *cm.*)

See illustration of pot and stand

■ 23 NEW ENGLAND GLAZED POTTERY FROG LOVING CUP *PROBABLY MASSACHUSETTS OR CONNECTICUT, 19TH CENTURY*

The exterior molded on either side with two men carousing between a shepherd boy and a tall man blowing a horn, the interior with two cream-colored frogs spotted in brown, the whole covered in a brown glaze falling short at the base; together with another (cracked) covered in a 'Rockingham glaze'; *both unmarked. 2 pieces. Height 7 inches* (18 *cm.*)

Note: The first cup is from the Hodgson Collection, lot 16.

■ 24 FOUR 'ROCKINGHAM GLAZED' CUSPIDORS AND TWO PITCHERS

AMERICAN, 19TH CENTURY

The first cuspidor molded with shells, the second with flutes, the third with leaves, and the last with classical portrait medallions; the covered ale pitcher molded on either side with a toper; and the water pitcher (spout chipped) molded on either side with a portrait medallion; *all unmarked.*

■ 25 MASSIVE POTTERY BREAD BOX

AMERICAN, 19TH CENTURY

The sides molded with playful putti within 'bamboo' borders, the body covered in a cream slip below a streaky brown glaze with touches of green, the cover pierced with apertures, *unmarked. Height* 15¾ *inches* (40 *cm.*)

Note: From the Hodgson Collection, lot 153.

See illustration

■ 26 COLLECTION OF AMERICAN POTTERY HOUSEHOLD ARTICLES *19TH CENTURY*

Comprising a 'Rockingham glazed' teapot and cover, an inhalator and a soap dish, (minor imperfections); a caramel-glazed bed pan (spout repaired); a whiteware milk pan (hair cracked), a pair of brown agateware doorknobs; and two dark brown-glazed insulators (chipped); *all unmarked, but milk pan with impressed numeral 13. 9 pieces.*

■ 27 PAIR OF GREEN-GLAZED POTTERY TOBY JUGS

Modelled as a man and woman, the glaze shading from pale to deep green at the base, (both spouts chipped and repaired), *unmarked;* together with two 'Rockingham glazed' Toby mugs, each modelled as a man's head, *molded T-5 and T-6 marks;* and two brown-glazed pitchers in the form of Scotsmen's heads, (one cracked), *unmarked. 6 pieces. Height 9⅜ inches (24.4 cm.)*

Note: The four Toby jugs from the collection of Jacqueline D. Hodgson, Greenwich, Connecticut.

■ 28 TWO PAIRS OF 'ROCKINGHAM GLAZED' STOVE RESTS *19TH CENTURY*

Each modelled as an animal paw (imperfections), *all unmarked;* together with a blue-glazed pottery hound-handle hanging game pitcher, *impressed X mark. 5 pieces. Height 3½ inches (9 cm.)*

Note: The pitcher from the collection of Jacqueline D. Hodgson, Greenwich, Connecticut.

See illustration of a pair

■ 29 GEORGE OHR REDWARE PUZZLE MUG *BILOXI, MISSISSIPPI, LATE 19TH CENTURY*

Covered in a speckled brown glaze, *incised GE Ohr script mark;* together with two brown-glazed pottery mugs molded with dogs or parrots, two 'Rockingham glazed' small oval baking dishes, a molded round bowl and a cylindrical bowl, *all unmarked. 7 pieces. Height 3½ inches (8.8 cm.)*

Note: The parrot-molded mug from the collection of Jacqueline D. Hodgson, Greenwich, Connecticut.

See illustration

[28] [29]

BENNINGTON

■ 30 TWO BENNINGTON 'ALTERNATE RIB' PITCHERS *1849–58*

The larger covered in a 'Rockingham glaze', the smaller in a flint enamel glaze in tones of brown, ochre and blue, (both repaired), *impressed 1849 marks, one faint. Heights 8¼ inches (21 cm.) and 6¾ inches (17.4 cm.)*

Note: Pitchers of this variety were made with two types of handles—the other examples having upturned thumbpieces, for which see the following lot. For this type, see Barret, pl. 24 F; and Barret, *Color Guide*, pl. 2 (bottom row), fig. 3.

See illustration

[30]

[31] [32]

■ 31 BENNINGTON FLINT ENAMEL 'ALTERNATE RIB' PITCHER *1849–58*

With upturned thumbpiece, the whole covered in a streaky brown glaze with blue and ochre markings, (cracked), *impressed 1849 mark;* together with a Bennington blue and white parian vase (minor imperfections), *unmarked;* a larger parian-ware vase molded with figures and scrollwork, *unmarked;* a Schiller & Gerbig redware hound-handle pitcher, *impressed S&G and numeral 10;* and a pair of redware vases molded with grape clusters and leaves, *impressed FGW and numeral 110 marks. 6 pieces. Height* 10¼ *inches* (26 *cm.*)

Note: See footnote to the preceding lot.

For the design of the Bennington parian vase, see Barrett, pl. 256 G and H.

See illustration

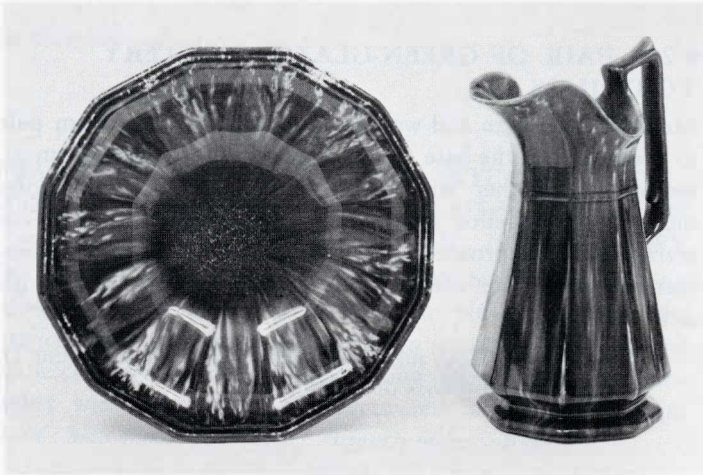
[34]

■ 32 RARE BENNINGTON FLINT ENAMEL 'SWIRLED ALTERNATE RIB' PITCHER *1849–58*

Covered in a mottled brown and ochre glaze with blue markings, (terminal to handle repaired, and restored rim chip), *unmarked. Height* 9½ *inches* (24.1 *cm.*)

Note: For the type, see Barret, pl. 25 G.

See illustration



[33]

■ 33 BENNINGTON FLINT ENAMEL WASHBOWL AND A PITCHER *1849–58*

Each covered in a streaky brown, blue and ochre glaze of good quality, the pitcher with particularly bright ochre markings, (minor imperfections), *both with impressed 1849 mark. Diameter* 13⅜ *inches* (34 *cm.*) *and height* 13 *inches* (33 *cm.*)

Note: For another washbowl and pitcher of this model, see Barret, color pl. B; and Spargo, pl. X (top left).

See illustration

■ 34 FOUR BENNINGTON TYPE 'ROCKINGHAM GLAZED' BAKING DISHES AND TWO BOWLS *19TH CENTURY*

Each with a yellowish body covered in a streaky brown glaze, *all unmarked. Diameters* 9⅞ *inches* (25 *cm.*) *to* 15½ *inches* (39.4 *cm.*)

Note: The bowls are from the Hodgson Collection, lot 78.

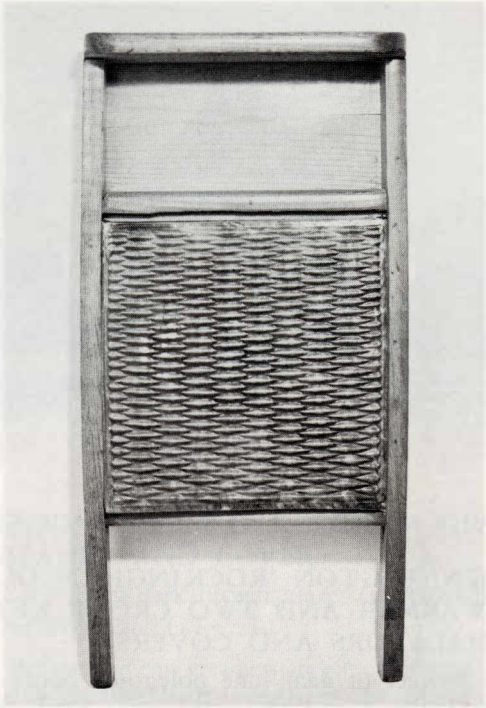
See illustration of largest bowl

■ **35 RARE BENNINGTON 'ROCKINGHAM GLAZED' WASHBOARD** *1849–58*

The lozenge-ridged board covered in a streaky brown glaze, *(the reverse possibly bearing the impressed 1849 mark);* and mounted in a maple and pine frame. *Height overall 23⅞ inches* (60.7 *cm.*)

Note: A similar washboard is illustrated in Barret, pl. 158.

See illustration



[35]

■ **36 BENNINGTON FLINT ENAMEL LIPPED MIXING BOWL** *1849–58*

Covered in a streaked and splotched dark brown and ochre glaze, *impressed 1849 mark;* together with three baking dishes: the largest (probably Bennington) covered in a streaked and splotched brown and ochre flint enamel glaze; the smallest of Bennington type and tortoiseshell-glazed; and the third a brown-glazed stoneware dish, (cracked); *last three unmarked. 4 pieces. Width 10⅞ inches* (27.7 *cm.*)

Note: For a similar mixing bowl, see Barret, pl. 144 B.

See illustration

■ **37 TWO BENNINGTON FLINT ENAMEL CUSPIDORS AND A LIPPED MIXING BOWL** *1847–58*

The larger cuspidor (with repaired spout) covered in a streaky dark brown glaze with ochre and faint green markings; the smaller (hair cracked) covered in a lighter streaky brown and ochre glaze; and the bowl covered in a streaky dark brown glaze with ochre markings; *all with impressed 1849 mark;* together with a Bennington 'Rockingham glazed' fluted cake mold (minor imperfections), *unmarked. 4 pieces. Diameters 9½ inches* (24.2 *cm.*) *and 7¾ inches* (19.7 *cm.*), *and width of bowl 12½ inches* (31.5 *cm.*)

Note: Barret illustrates cuspidors of this shape in pl. 185 C and E; a similar mixing bowl in pl. 144 B; and a similar cake mold in pl. 145 D.

See illustration of smaller cuspidor

■ **38 FIVE BENNINGTON TYPE TABLE ARTICLES** *19TH CENTURY*

Comprising an oval bowl with scroll handles and acanthus molding, covered in a splotchy caramel glaze; three 'Rockingham glazed' circular dishes; and an oblong dish covered in a streaky brown and blue flint enamel glaze; *all unmarked. Length of bowl 15¼ inches* (38.7 *cm.*)

Note: From the Hodgson Collection, lot 75.

[36] [37]

[39]

■ 39 BENNINGTON 'ROCKINGHAM GLAZED' FOOT WARMER AND TWO CROUP KETTLES OR INHALATORS AND COVERS *1847–58*

The foot warmer of demi-lune polygonal bottle form and covered in a dark brown glaze; the croup kettles (one damaged) both covered in a streaky brown glaze; *all unmarked. Heights* 10⅛ *inches* (25.8 *cm.*) *and* 6½ *inches* (16.6 *cm.*)

Note: The foot warmer from the Hodgson Collection, lot 115.

Two similar unmarked foot warmers, designed to contain hot water or sand and to be placed under bed covers, are illustrated by Barret, pl. 183 (bottom). For similar croup kettles, see Barret, pl. 159.

See illustration

[40] [40] [41]

■ 40 BENNINGTON FLINT ENAMEL SUGAR BOWL, TOILET BOX AND A COVER *1849–58*

The 'alternate rib' sugar bowl with brown, blue and ochre markings; the box glazed in brown with faint touches of ochre on the interior; the cover with a dark brown glaze marked in ochre; *bowl and box with impressed 1849 mark. Height* 5 *inches* (12.8 *cm.*), *and length* 8⅛ *inches* (20.6 *cm.*)

Note: The sugar bowl is from the Hodgson Collection, lot 107.

For a similar sugar bowl, see Barrett, pl. 126 D. For a similar box and cover, see *ibid.*, pl. 165 A; and Spargo, pl. XXXIX (top row right).

See illustration

■ 41 FINE BENNINGTON FLINT ENAMEL PITCHER *1849–58*

In the 'Tulip and Heart' pattern, the whole covered in a streaky dark brown, ochre and blue glaze, the blue strategically placed on the hearts and ribs, *unmarked. Height* 7⅜ *inches* (18.8 *cm.*)

Note: A similar pitcher in this pattern was in the Hodgson Collection, lot 101. For others, see Barret, pl. 24 A–D; and Barret, *Color Guide*, pl. 2 (bottom row), fig. 1.

See illustration

■ 42 BENNINGTON FLINT ENAMEL SEATED TOBY PITCHER *1849–58*

With grapevine handle, the whole covered in a streaky caramel-colored glaze with a slight touch of green on the left sleeve and by the pipe, (rim repaired), *unmarked. Height* 6 *inches* (15.2 *cm.*)

Note: A similar pitcher was in the Hodgson Collection, lot 109. For the type, see Barret, pl. 416 E; and Spargo, pl. XI (top left).

See illustration on opposite page

■ 43 BENNINGTON FLINT ENAMEL TULIP VASE *1849–58*

The exterior covered in a streaky blue, brown and yellow glaze, the interior in dark brown, the hollow base buff-colored, (tips of petals repaired), *impressed numeral 7 benchmark, otherwise unmarked. Height* 9¾ *inches* (24.7 *cm.*)

Note: From the Hodgson Collection, lot 102.

See Barret, pl. 213; Barret, *Color Guide*, pl. 10 (middle row), fig. 1; and Spargo, pls. XXXIX (top row) and XLII.

See illustration on opposite page

[45] [46] [47] [48]

■ 44 **BENNINGTON FLINT ENAMEL 'DEPARTED SPIRITS' BOOK FLASK** *1849–58*

Covered in a streaky brown and ochre glaze with faint traces of green, (one corner with minor repair), *unmarked. Height 5¾ inches* (14.7 *cm.*)

Note: According to Barret, these popular flasks were made in three sizes: four quarts, two quarts and one pint. This example is of the smallest size; however, variations in the sizes have been noted.

A group of book flasks were in the Hodgson Collection, lots 116–123. For other book flasks with various inscriptions, see Barret, pl. 411; Barret, *Color Guide*, pl. 9 (bottom row); and Spargo, pl. XX.

See illustration

[42] [43] [44]

■ 45 **BENNINGTON 'ROCKINGHAM GLAZED' COW CREAMER AND COVER** *1849–58*

Covered in a streaky dark brown glaze, (cover chipped), *unmarked. Length 6⅞ inches* (17.5 *cm.*)

Note: Bennington cow creamers are almost always unmarked, but can be identified by four features: well defined open eyes, crescent-shaped nostrils, well articulated ribs on body, and folds on neck.

Other examples were in the Hodgson Collection, lots 128–131; and similar examples are illustrated by Barret, pls. 378 and 381; and Spargo, pls. XXIII and XXXV.

See illustration

■ 46 **ANOTHER BENNINGTON 'ROCKINGHAM GLAZED' COW CREAMER AND COVER** *1849–58*

Covered in a mottled brown glaze, (one ear and horns repaired), *impressed benchmark F. Length 7 inches* (17.9 *cm.*)

Note: See footnote to the preceding lot.

See illustration

■ 47 **BENNINGTON 'ROCKINGHAM GLAZED' COW CREAMER AND COVER** *1849–58*

Covered in a streaky brown glaze, (cover chipped), *unmarked. Length 6⅞ inches* (17.5 *cm.*)

Note: See footnote to lot 45.

See illustration

[49]

■ 48 ANOTHER BENNINGTON 'ROCKINGHAM GLAZED' COW CREAMER *1849–58*

Covered in a streaky brown glaze; together with a Bennington type cow creamer and cover covered in a darker brown 'Rockingham glaze'; (both with repaired tails), *both unmarked. Length 6¾ inches (17.2 cm.)*

Note: The first from the Hodgson Collection, lot 131.

See footnote to lot 45.

See illustration on previous page

[50]

HISTORICAL BLUE STAFFORDSHIRE

Property from the Collection of Dr. H. Leo Rowan · California

■ 49 TWO PLATES DEPICTING 'THE ESCAPE OF THE MOUSE' AND 'PLAYING AT DRAUGHTS' FROM THE WILKIE SERIES *JAMES AND RALPH CLEWS, C. 1830*

The first a dinner plate, and the second a dessert plate, both in deep blue, *impressed and printed marks. Diameters 10⅛ inches (25.8 cm.) and 7⅞ inches (20 cm.)*

Note: For the first, see Larsen, p. 79, no. W-B3; and Laidacker, *Part II*, p. 34, no. CW3. For the second, see Larsen, p. 79, no. W-B2; and Laidacker, *Part II*, p. 34, no. CW5.

See illustration

■ 50 PAIR OF SOUP PLATES DEPICTING 'DOCTOR SYNTAX MISTAKES A GENTLEMAN'S HOUSE FOR AN INN'; AND A DINNER PLATE DEPICTING 'DOCTOR SYNTAX TAKING POSSESSION OF HIS LIVING' *JAMES AND RALPH CLEWS, C. 1825*

One soup plate (star cracked) in deep blue, the other and the dinner plate in medium blue, *impressed and printed marks;* together with a small teacup (handle missing) and cover (chipped) depicting 'Doctor Syntax bound to a tree by highwaymen' in medium blue, *unmarked. 4 pieces. Diameters 9¾ inches (24.9 cm.) and 10⅛ inches (25.6 cm.)*

Note: See Larsen, pp. 73, 74 and 72, nos. S8, S15 and S3, respectively; and Laidacker, *Part II*, pp. 28 and 27, nos. CDS8, CDS15 and CDS 3, respectively.

See illustration

■ 51 THREE DESSERT PLATES DEPICTING 'DOCTOR SYNTAX READING HIS TOUR', '...RETURNED FROM HIS TOUR', AND '...STAR GAZING' *JAMES AND RALPH CLEWS, C. 1825*

Each in deep blue, (one riveted), *impressed and printed marks. Diameter 8¾ inches (22.3 cm.)*

Note: See Larsen, pp. 74 and 77, nos. S13, S14 and S29, respectively; and Laidacker, *Part II*, pp. 28 and 29, nos. CDS13, CDS14 and CDS27, respectively.

See illustration on opposite page

[52] [52] [52]

[53] [54]

■ 52 FINE SET OF THREE DINNER PLATES DEPICTING 'KNIGHTHOOD CONFERRED ON DON QUIXOTE', 'MAMBRINO'S HELMET' AND 'DON QUIXOTE AND THE SHEPHERDESSES'

JAMES AND RALPH CLEWS, C. 1825

All in very deep blue, *printed marks. Diameter* 10 *inches* (25.5 *cm.*)

Note: See Larsen, pp. 81, 82 and 84, nos. D2, D10 and D23, respectively; and Laidacker, *Part II*, pp. 24, 25 and 26, nos. CDQ 1, CDQ 9 and CDQ 20, respectively.

See illustration

[51]

■ 53 THREE PLATES WITH VIEWS OF 'BUENOS AYRES', 'QUEBEC' AND 'MONTREAL'

MAKERS UNKNOWN, C. 1830; AND DAVENPORT, C. 1830

The first a dinner plate in deep blue; the second a soup plate in very deep blue, (chipped); and the last a dinner plate in light medium blue, *all with printed marks. Diameters* 9 *inches* (23 *cm.*) *to* 10½ *inches* (26.8 *cm.*)

Note: For the first, see Larsen, p. 210, no. 529; and Laidacker, *Part I*, p. 56, no. U13. For the second, see Larsen, p. 210, no. 528; and Laidacker, *Part II*, p. 57, no. U23. For the last, see Larsen, p. 173, no. 422; and Laidacker, *Part I*, p. 14, no. D2.

See illustration of first

■ 54 FOUR PLATES DEPICTING A 'VUE DU CHATEAU DE COURCY', 'MOULIN SUR LA MARNE', 'THE HOSPITAL, NEAR POISSY, FRANCE' AND 'BATALHA, PORTUGAL'

ENOCH WOOD & SONS, 1819–46; R. HALL, 1820–40; AND MAKER UNKNOWN, C. 1835

The first a soup plate in deep blue, *printed mark;* the second a dessert plate in very deep blue, *impressed and printed marks;* the third a small plate in deep blue, *printed mark;* and the last a dinner plate in deep blue, *printed mark. Diameters* 10⅛ *inches* (25.7 *cm.*) *to* 6⅜ *inches* (16.7 *cm.*)

Note: See Laidacker, *Part II*, pp. 92, 49 and 118, nos. WF4, WF12, HSV9 and MD1, respectively.

See illustration of second

[55] [56] [57] [57] [57]

■ 55 THREE PLATES IN THE 'PEACE AND PLENTY', 'CONSTITUTION OF THE UNITED STATES' AND 'MILLENNIUM' PATTERNS

JAMES AND RALPH CLEWS, 1819–36; MAKER UNKNOWN; AND PROBABLY STEVENSON, 1820–40

The first a dessert plate in deep blue, *impressed mark;* the second a slightly larger dessert plate in pale blue, *unmarked;* and a small plate in deep medium blue, *printed mark. Diameters* 9½ *inches* (24.2 *cm.*) *to* 7⅞ *inches* (19.9 *cm.*)

Note: For the first, see Larsen, p. 59, no. 132; and Laidacker, *Part I,* p. 10, no. C22. For the second, see Larsen, p. 242, no. 666; and Laidacker, *Part I,* p. 62, no. U72. For the last, see Laidacker, *Part II,* p. 80, no. SML2.

See illustration of first

■ 56 PLATTER DEPICTING 'THE RESIDENCE OF THE LATE RICHARD JORDAN, NEW JERSEY'; AND TWO SMALL PLATES DEPICTING A 'VIEW OF TRENTON FALLS' AND 'HOBOKEN IN NEW JERSEY'

JOSEPH HEATH & CO., 1836–43; ENOCH WOOD & SONS, 1825–46; AND JOSEPH STUBBS, 1820–29

The platter (cracked) in sepia, *printed mark;* the first cake plate in deep blue and the second (riveted) in deep medium blue, *both with impressed and printed marks. Length* 12 *inches* (30.6 *cm.*) *and diameter* 7¾ *inches* (19.6 *cm.*)

Note: See Larsen, pp. 181, 22 and 111, nos. 450, 37 and 240, respectively; and Laidacker, *Part I,* pp. 18, 50 and 44, nos. H21, W44 and S106, respectively.

See illustration of one

■ 57 THREE PLATES DEPICTING 'THE UPPER FERRY BRIDGE OVER THE RIVER SCHUYLKILL', 'FAIR MOUNT NEAR PHILADELPHIA' AND 'WOODLANDS NEAR PHILA.'

JOSEPH STUBBS, 1815–29

The first a dessert plate (cracked), the second a soup plate (riveted), and the last a small plate, all in deep medium blue, *all with printed marks. Diameters* 10 *inches* (25.2 *cm.*) *to* 6¾ *inches* (17.1 *cm.*)

Note: See Larsen, pp. 116 and 115, nos. 252, 249 and 253, respectively; and Laidacker, *Part I,* pp. 44 and 45, nos. S111, S104 and S114, respectively.

See illustration

■ 58 PLATE WITH THE ARMS OF RHODE ISLAND

T. MAYER, C. 1829

In very deep blue, (restored crack), *impressed and printed marks. Diameter* 8¾ *inches* (22 *cm.*)

Note: See Larsen, p. 121, no. 265; and Laidacker, *Part I,* p. 22, no. M10.

See illustration on opposite page

■ 59 LARGE PITCHER WITH THE ARMS OF MARYLAND

T. MAYER, C. 1829

In very deep blue, (cracked), *impressed mark. Height* 10 *inches* (25.3 *cm.*)

Note: See Larsen, p. 119, no. 259; and Laidacker, *Part I,* p. 22, no. M4.

See illustration on opposite page

OTHER POTTERY AND PORCELAIN OF AMERICAN INTEREST

Property of Various Owners

■ 60 RARE SMALL PLATE, TEABOWL AND SAUCER FROM 'THE COLORED ARMS' SERIES
MELLOR, VENABLES & CO., 1834–51

Each piece transfer-printed in brown and colorfully enamelled with the arms of Maryland surrounded by the arms of Massachusetts, New York, Pennsylvania, North Carolina and Virginia, *impressed marks;* together with a Vieux Paris footed bowl painted with an American eagle beneath gilt foliate scrollwork. *4 pieces. Diameter of plate 7½ inches* (19.2 *cm.*)

Note: See Larsen, p. 189, no. 478; and Laidacker, *Part I,* p. 25, no. M62.

See illustration

■ 61 FINE AND RARE VIEUX PARIS MATCHBOX AND COVER PAINTED WITH A VIEW OF BALTIMORE, MARYLAND
19TH CENTURY

The cover painted in naturalistic colors with a harbor view within gilt scrollwork, the interior inscribed *Baltimore* beside a ridged striking surface. *Length 3⅞ inches* (10 *cm.*)

See illustration

■ 62 LIVERPOOL CREAMWARE MASONIC JUG
CIRCA 1800

Transfer-printed in black on either side with Masonic devices and inscriptions, (imperfections). *Height 9¼ inches* (23.5 *cm.*)

See illustration

[58] [59]

[60] [61]

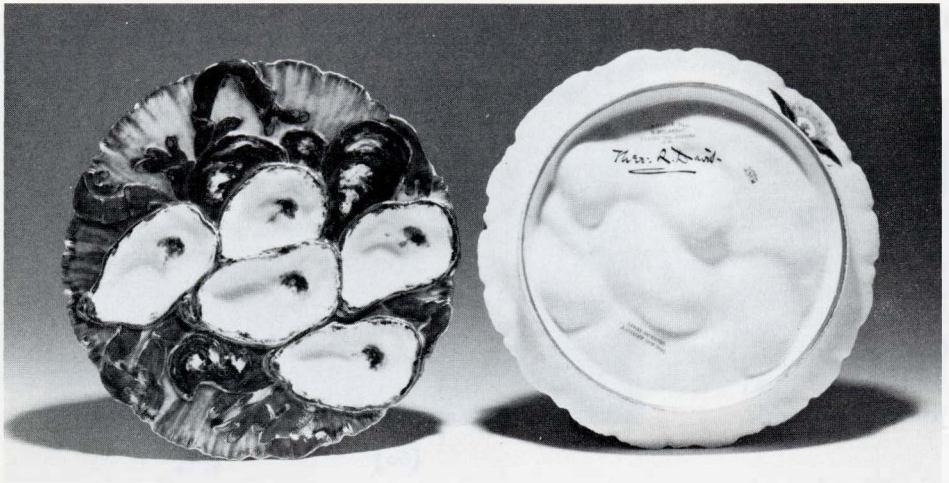
[63] [62] [63]

■ 63 ENGLISH CREAMWARE MUG AND A COVERED SUGAR BOWL MADE FOR THE AMERICAN MARKET *CIRCA 1810*

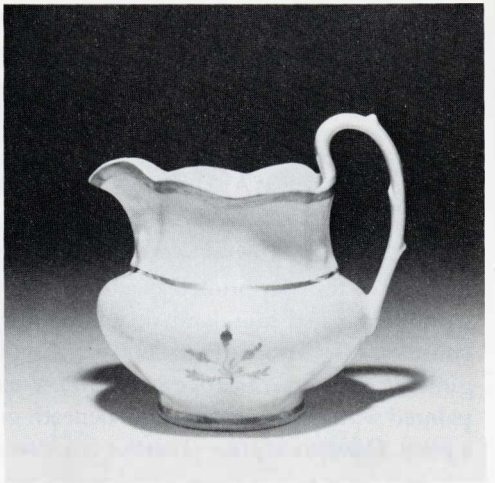
Each transfer-printed in black, the mug with the apotheosis of Washington, the sugar bowl with a view of Mount Vernon on one side and figures tending sheep on the reverse and on the cover; together with another creamware mug transfer-printed in black with an inscribed figural medallion allegorical of Industry; (all with imperfections). *3 pieces. Heights 4¾ inches* (12 *cm.*) *and 6 inches* (15.3 *cm.*)

Note: For the Washington Print, see McCauley, p. 90, no. 64; and Smith, *The Illustrated Guide to Herculaneum Liverpool Pottery,* pl. 58. The Mount Vernon print is discussed by Larsen, p. 73, no. 775.

See illustration



[65]



[68]

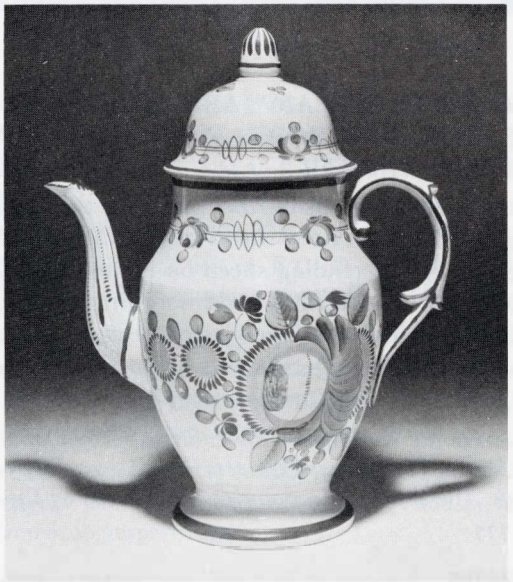
■ 64 STAFFORDSHIRE 'GAUDY DUTCH' 'KING'S ROSE' PATTERN COFFEE POT AND COVER *1820–30*

The pearlware body painted with pink roses, iron-red and yellow stylized flowers and green leaves within iron-red band borders. *Height* 12½ *inches* (31.7 *cm.*)

Note: A similar coffee pot was sold in these rooms on November 15, 1973, lot 133.

For this pattern, see Laidacker, *Part I*, p. 73, no. 821.

See illustration



[64]

Property of Erma Wooding Foley
Santa Monica, California

■ 65 FINE SET OF THREE OYSTER PLATES FROM THE SERVICE MADE FOR PRESIDENT RUTHERFORD B. HAYES *DESIGNED BY THEO. R. DAVIS AND MADE BY HAVILAND & CO., C. 1880*

Each colored in shades of brown, green, underglaze-blue, pink and gilding, *eagle mark printed in colors, and various other printed marks in red, black, blue and green. Diameter* 8⅞ *inches* (22.4 *cm.*)

Note: A set of eight oyster plates from the Hayes service was sold in these rooms on May 16, 1975, lot 395.

An identical plate is illustrated in Marian Klamkin, *White House China*, pl. 90.

See illustration of two

Property of Other Owners

■ 66 SET OF ELEVEN OYSTER PLATES FROM THE SERVICE MADE FOR PRESIDENT RUTHERFORD B. HAYES *DESIGNED BY THEO. R. DAVIS AND MADE BY HAVILAND & CO., C. 1880*

From the same service as the preceding lot, *eagle mark printed in colors, impressed N, and various other printed marks in red, black, blue and green. Diameter* 8⅞ *inches* (22 *cm.*)

Note: See footnote to the preceding lot.

See illustration of preceding lot

■ 67 TWO MEISSEN DEMITASSE CUPS AND TWO SAUCERS *LATE 19TH CENTURY*

Painted with panels of Watteau subjects alternating with yellow, lavender, turquoise and blue-ground floral vignettes, *cancelled crossed swords marks in underglaze-blue.*

Note: One saucer bearing a label inscribed *Estate of Eleanor Roosevelt, No. 100, 2 c/s, Hyde Park, New York.*

■ 68 TUCKER PORCELAIN PITCHER

PHILADELPHIA, 1825–38

Of 'Grecian' shape, each side with a gilt sprig, and the rims outlined in gilding, *impressed letters C (an unidentified mark) and F for Charles Frederick. Height 6 inches (15.3 cm.)*

Note: Charles Frederick was a molder as well as foreman in the Tucker factory.

Another pitcher of this shape is illustrated *in Tucker China 1825–1838*, The Philadelphia Museum of Art, May 4th–September 9th, 1957, p. 14, pl. VII.

See illustration on opposite page

Property of a Connecticut Private Collector

■ 69 RARE AND IMPORTANT TUCKER PORCELAIN PART TEA SERVICE

PHILADELPHIA, THE PITCHER DATED 1834

Comprising a 'Grecian' shape pitcher, a pair of dinner plates, a pair of dessert plates, twelve cake plates, and twelve teabowls and saucers; each piece with a pale apricot band within gilt borders, and initialled *LACB* in gilding, the pitcher dated 1834 in gilding beneath the spout, *incised letters W on the pitcher, V on the plates and M on the saucers. 41 pieces. Height of pitcher 7½ inches (19 cm.)*

Note: This service was made for Miss Lydia A. C. Bailey of Philadelphia, the great-great aunt of the present owner.

The incised letters are said to be workers' marks: *W* for Andrew Craig Walker, the Tucker factory's most famous molder; *V* for Vivien; and *M* for Joseph Morgan. See *Tucker China 1825–1838*, The Philadelphia Museum of Art, May 4th–September 9th, 1957, p. 18.

See illustration

[70] [71]

DELFTWARE AND OTHER ENGLISH POTTERY

Property of Various Owners

■ 70 PAIR OF ENGLISH DELFT BLUE AND WHITE LARGE PLATES *CIRCA 1750*

Painted in dark blue with oriental flowers, the reverse with dashes and X's. *Diameter* 11⅞ *inches* (30.2 *cm.*)

Note: A plate in this pattern, thought to be Bristol or Liverpool, is in the Burnap Collection; see the *Catalogue,* (1967 Edition), p. 56, fig. 152.

See illustration of one

[72] [73] [74]

■ 71 ENGLISH DELFT BLUE AND WHITE LARGE PLATE *PROBABLY LIVERPOOL, C. 1760*

Painted with Oriental figures and flowers in a medium blue, the reverse with four branches around a central O. *Diameter* 14¼ *inches* (36.2 *cm.*)

Note: This design, a variance of "La Dame au Parasol", was found originally on Chinese blue and white porcelain. A painting of this subject by the Dutch painter Cornelis Pronck (1691–1759) was the inspiration for its transposition to Chinese Export porcelain, where it is found in the early 18th Century in iron-red and gold, and later in a *famille-rose* palette and again in blue and white. It is also known in Japanese porcelain.

See illustration

■ 72 TWELVE BRISTOL DELFT BLUE AND WHITE PLATES *CIRCA 1760*

Each painted with a central chinoiserie figure, six with edges outlined in yellow, (four cracked and one riveted). *Diameter* 8⅞ *inches* (22.5 *cm.*)

Note: For a similar plate, see Garner, *English Delftware,* pl. 80A.

See illustration of one

■ 73 UNUSUAL BRISTOL DELFT BLUE AND WHITE LARGE PLATE *CIRCA 1760*

Similarly decorated to the preceding lots, but with an additional figure, the reverse with three stylized scrolls and a central twig mark. *Diameter* 11½ *inches* (29.2 *cm.*)

See illustration

■ 74 BRISTOL DELFT BLUE AND WHITE TANKARD *CIRCA 1740*

Painted with a couple strolling in a rural landscape, (repaired chips). *Height* 6½ *inches* (16.5 *cm.*)

See illustration

■ 75 TWO DUTCH DELFT BLUE AND WHITE PLATES *18TH CENTURY*

Painted in dark inky blue with flowers and an urn. *Diameter* 8⅞ *inches* (22.7 *cm.*)

■ 76 DUTCH DELFT POLYCHROME LARGE PLATE *MID-18TH CENTURY*

Painted with flowers and a fence in tones of manganese, yellow, green and blue; together with a 'Prattware' bowl (cracked). 2 *pieces. Diameter* 14¼ *inches* (36 *cm.*)

■ 77 **DUTCH DELFT FIGURE OF A SHEEP** *MID-18TH CENTURY*

His body sponged in manganese and standing on a blue, pale green and manganese base, (repaired). *Height* 3¾ *inches* (9.5 *cm.*)

See illustration

■ 78 **GERMAN FAÏENCE WHITE FIGURAL SPILL VASE** *CIRCA 1780*

Modelled as a girl standing by a hollow tree stump; together with a miniature faïence jar inscribed V.F; and a small faïence tazza with a blue band border. 3 *pieces. Height* 4⅞ *inches* (12.4 *cm.*)

See illustration

■ 79 **PAIR OF DUTCH DELFT STANDING FIGURES** *CIRCA 1750*

Modelled wearing blue robes and standing on green bases, their hair, hands and feet in manganese, (necks repaired). *Height* 4⅛ *inches* (10.5 *cm.*)

See illustration

■ 80 **PAIR OF DUTCH DELFT BLUE AND WHITE COVERED VASES** *MID-18TH CENTURY*

Painted in inky blue on a bluish tin glaze, (imperfections); together with a Delftware blue and white plate (damaged) of 'Rebecca at the Well', in a wood frame. 3 *pieces. Height* 12¾ *inches* (32.4 *cm.*)

See illustration

Property of Gordon A. Rust
Montchanin, Delaware

■ 81 **FINE AND RARE LAMBETH 'NEVERS STYLE' MUG** *1680–90*

Decorated in opaque white on a dark blue enamel ground. *Height* 3⅜ *inches* (8.6 *cm.*)

Note: Illustrated by F. H. Garner, *English Delftware,* pl. 30A (right).

See illustration

[77] [78] [79]

[80]

[81] [82] [83]

[84] [85]

■ 82 FINE DUTCH DELFT BLUE AND WHITE PEWTER-MOUNTED JUG *CIRCA 1700*

Painted in dark inky blue, *De 3 Vergulde Astonnekens mark in blue;* the pewter cover with town marks for Stettin. *Height* 6½ *inches* (16.5 *cm.*)

See illustration on previous page

■ 83 FINE SALT-GLAZED STONEWARE MUG *ENGLISH OR GERMAN, 18TH CENTURY*

The reeded neck colored in manganese, the incised body picked out in blue. *Height* 4¾ *inches* (12 *cm.*)

See illustration on previous page

[86] [87]

Property of a Florida Private Collector

■ 84 ENGLISH SALTGLAZE CORNUCOPIA WALL VASE *CIRCA 1750*

Molded with spirals, birds, a fruiting vine and a naked man, (rim with small section missing). *Height* 8¾ *inches* (22.2 *cm.*)

Note: Cornucopias of this form have been attributed to the Liverpool factory due to the presence of a Liver bird and the 'boy in a tree' motif; and similar cornucopias are known in Liverpool delftware.

A pair of vases of this model was sold at Sotheby's on November 25, 1969, lot 54.

See illustration

Property of Gordon A. Rust
Montchanin, Delaware

■ 85 STAFFORDSHIRE ENAMELLED SALTGLAZE MUG *CIRCA 1760*

Painted with a maiden wearing a pink dress admist emerald-green shrubbery and blue and pink floral sprigs, (restored). *Height* 4¼ *inches* (10.8 *cm.*)

See illustration

■ 86 FINE STAFFORDSHIRE SILVER RESIST TANKARD *CIRCA 1815*

Of large size, the whole in silver lustre on a white ground. *Height* 5¼ *inches* (13.5 *cm.*)

See illustration

■ 87 TWO ENGLISH PEARLWARE TANKARDS *LATE 18TH CENTURY*

The larger painted in blue with a version of the 'Willow Pattern'; the smaller painted in blue, green, ochre and brown with floral festoons below a dentril rim, *impressed Wedgwood & Co. Heights* 6¼ *inches* (16 *cm.*) *and* 5⅛ *inches* (13 *cm.*)

Note: The Wedgwood & Co. mark found on the smaller tankard in this lot has been ascribed to Ralph Wedgwood & Co. at the Hill Works, Burslem before 1796, or to Tomlinson, Foster, Wedgwood & Co. of the Ferrybridge Pottery, Yorkshire, after Ralph Wedgwood joined this firm.

See illustration

Property of Other Owners

■ **88 RARE SUNDERLAND LUSTRE TRANSFER-PRINTED JUG** *CIRCA 1815*

The pale apple-green ground reserved on one side with a brown transfer-print of *Major Gen.l BROWN Niagara,* the reverse with *Captain HULL of the Constitution,* the whole outlined in pink lustre. *Height* 5¾ *inches* (14.5 *cm.*)

Note: For the Brown print, see McCauley, p. 70, no. 10A; and Larsen, p. 228, no. 607. For the Hull print, see McCauley, p. 74, no. 22A; and Larsen, p. 268, no. 752.

See illustration

■ **89 STAFFORDSHIRE SILVER RESIST JUG** *CIRCA 1815*

Decorated on a *café-au-lait* ground in iron-red and silver resist, (minor imperfections). *Height* 5½ *inches* (14 *cm.*)

See illustration

[88] [89]

Property of Various Owners

■ **92 STAFFORDSHIRE CANARY YELLOW JUG** *CIRCA 1815*

Transfer-printed in black on either side with a medallion of CHARITY within silver resist borders, (minor imperfections). *Height* 5½ *inches* (14 *cm.*)

See illustration

Property of Gordon A. Rust
Montchanin, Delaware

■ **90 STAFFORDSHIRE CANARY YELLOW TANKARD** *CIRCA 1815*

Decorated in silver resist and iron-red, (hair cracked). *Height* 4⅝ *inches* (11.7 *cm.*)

Note: An almost identical tankard is illustrated by John and Baker, color ill. 31B.

See illustration

■ **91 TWO STAFFORDSHIRE CANARY YELLOW CHILD'S MUGS** *CIRCA 1820*

Each banded in silver resist, one transfer-printed with the initial *G,* (one hair cracked, the other repaired); together with a Beleek mug. 3 *pieces. Height* 2 *inches* (5 *cm.*)

Note: A similar initialled mug is illustrated by J. Jefferson Miller, II in *English Yellow-Glazed Earthenware,* p. 45, no. 25 (right).

See illustration

[91] [90] [91] [92]

[93]

[94]

[95]

■ **93 STAFFORDSHIRE PINK LUSTRE TEA SERVICE** *1820–30*

Comprising a teapot and cover, a milk jug, a sugar bowl and cover (knop repaired), a waste bowl, a pair of cake plates, twelve teacups and saucers; each piece transfer-printed in black and colored with clusters of fruit within pink lustre borders, (imperfections); together with a similar teacup and saucer. 32 *pieces.*

See illustration

■ **94 STAFFORDSHIRE CANARY YELLOW SILVER RESIST PART TEA AND COFFEE SERVICE** *CIRCA 1810*

Comprising a teapot, cover and stand, a sugar bowl and cover, a waste bowl, a pair of circular dishes, seven coffee cans, ten teacups and eleven saucers; the pearlware bodies decorated with silver resist on a lemon-yellow ground, (imperfections). 34 *pieces.*

See illustration

Property from the Collection of Dr. H. Leo Rowan · California

■ **95 THREE SUNDERLAND LUSTRE JUGS** *1820–40*

Each transfer-printed in black within pink lustre borders, two colored in enamels, the largest (repaired) by Dixon & Co. with a view of the ship NORTHUMBERLAND.74, the reverse with the Iron Bridge over the River Wear; the second with the MARINERS ARMS, the reverse with a poem; and the last (minor imperfections) with the SAILORS' FAREWELL, the reverse with A WEST VIEW OF THE CAST IRON BRIDGE. *Heights* 8⅜ *inches* (21.3 *cm.*) *to* 4½ *inches* (11.3 *cm.*)

Note: For the 'Sailors' Farewell' print on a Dixon, Austin & Co. bowl, see John and Baker, pl. 79.

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ **96 SUNDERLAND LUSTRE FROG MUG** *DATED 1813*

Transfer-printed in black and colored in red, blue, brown and green with a view of the Iron Bridge surrounded by pink lustre markings. *Height* 4⅞ *inches* (12.4 *cm.*)

See illustration on opposite page

■ 97 RARE BRISTOL CREAMWARE TRANSFER-PRINTED TANKARD *DATED 1802*

Printed in sepia and colored in tones of iron-red, green and blue within brown band borders. *Height* 4½ *inches* (11.4 *cm.*)

See illustration

■ 98 SWANSEA TYPE CYLINDRICAL MUG *CIRCA 1815*

The pearlware body transfer-printed and colored below a yellow and black band border. *Height* 5⅛ *inches* (13 *cm.*)

See illustration

Property of Other Owners

■ 99 PAIR OF EARLY WEDGWOOD CREAMWARE TEA CADDIES *CIRCA 1760*

Decorated with grey-blue molded scrollwork and molded fruit colored in manganese, yellow and green; together with two simulated creamware covers. *Height* 4¼ *inches* (10.8 *cm.*)

Note: A similar tea caddy was in the Oster Collection, sold at Sotheby's on November 30, 1971, lot 17.

See illustration

■ 100 EARLY WEDGWOOD CREAMWARE COVERED MILK JUG *CIRCA 1760*

Colored in manganese, green, yellow and blue-gray streaky glazes, (rim repaired); together with a standing Toby jug wearing a green coat and pink breeches. 2 *pieces. Height* 5¾ *inches* (14.7 *cm.*)

See illustration

■ 101 STAFFORDSHIRE SOLID AGATEWARE FOOTED JUG *CIRCA 1740*

The cream-colored body marbleized in tones of blue and brown. *Height* 4⅜ *inches* (11.9 *cm.*)

Note: A covered milk jug of this model was sold at Sotheby's on October 7, 1968, lot 154.

See illustration

■ 102 PRATTWARE SWAN AND FOX SAUCEBOAT *CIRCA 1815*

The fox mask colored in light reddish-brown, the swan sponged in pale brown. *Length* 7 *inches* (17.5 *cm.*)

Note: Derived from a Ralph Wood model, for which see Price, *Astbury Whieldon and Ralph Wood Figures,* pl. 38, no. 64.

See illustration

[96] [97] [98]

[99] [99] [100]

[102] [101]

[103] [104] [105]

Property of Gordon A. Rust · Montchanin, Delaware

■ 103 LEEDS CREAMWARE TANKARD

CIRCA 1770

With an amusing inscription in black within a border of green and yellow trelliswork and red roses. *Height* 4⅝ *inches* (11.8 *cm.*)

See illustration

■ 104 PRATTWARE HUNTING JUG

CIRCA 1815

Molded with figures dogs and vines colored in green, blue, yellow, ochre and brown, *numeral 6 mark in brown. Height* 6¼ *inches* (15.7 *cm.*)

See illustration

[108]

■ 105 PRATTWARE INSCRIBED TANKARD

EARLY 19TH CENTURY

The pearlware body inscribed in dark brown and painted with ochre and green sprigs, the edge in blue. *Height* 5 *inches* (12.7 *cm.*)

See illustration

■ 106 FINE STAFFORDSHIRE MOCHAWARE TANKARD *CIRCA 1840*

Decorated in black on a grey-blue ground, the rim with a bright blue band; together with an Adams mug transfer-printed in black with an American eagle above the name JAMES LEECH, *impressed ADAMS, TUNSTALL and obliterated mark. Height* 5 *inches* (12.7 *cm.*)

See illustration

[106] [107] [107]

■ 107 TWO PRATTWARE CYLINDRICAL MUGS

LATE 18TH CENTURY

The larger molded with vertical flutes and painted in green, brown, ochre and blue; the smaller with dark brown bands and similarly colored. *Heights* 5 *inches* (12.7 *cm.*) *and* 3¾ *inches* (9.6 *cm.*)

See illustration

Property of Various Owners

■ 108 THREE DUTCH-DECORATED ENGLISH CREAMWARE PLATES *LATE 18TH CENTURY*

Each painted in iron-red, green, aubergine, yellow and black, two with the Prince and Princess of Orange, the third depicting the 'Sacrifice of Isaac', (minor rim chips). *Diameters* 10 *inches* (25.3 *cm.*) *and* 9¾ *inches* (24.9 *cm.*)

See illustration of two

■ **109 MARBLEIZED MINIATURE PART TEA SERVICE** *PROBABLY APT, 18TH/19TH CENTURY*

Comprising four teacups and saucers, a milk jug, and a sugar bowl and cover, each piece marbleized in tones of brown, the handles in creamware; together with a faïence scent bottle molded with four blue fleur-de-lis and a bust portrait probably of Napoleon III. 11 *pieces.*

■ **110 COLLECTION OF EIGHT ENGLISH CUP PLATES AND TWO MINIATURE SAUCERS** *1810–50*

Comprising a Prattware cup plate centering an ochre sprig; a creamware cup plate with crimson, blue and green vine border, (cracked); a pair of Adams blue feather-edged cup plates, *impressed marks;* a green feather-edged cup plate; a pair of pink lustre cup plates, (one damaged); a copper lustre cup plate (chipped); a pink lustre saucer (hair cracked); and a rare pearlware saucer with peafowl decoration in ochre, yellow and green; together with a Meakin small alphabet plate, *impressed mark;* and a transfer-printed small plate. 12 *pieces. Diameters* 3½ *inches* (8.8 *cm.*) *to* 4 *inches* (10.2 *cm.*)

See illustration of two

■ **111 STAFFORDSHIRE YELLOW-GLAZED FIGURE AND A PRATTWARE DUCK-FORM SAUCEBOAT** *LATE 18TH CENTURY*

The first molded as a boy seated in a chair; the second (repaired) as a duck with blue, ochre and pale green plumage; together with a pipe colored in brown, yellow and blue. 3 *pieces. Height* 3 *inches* (7.6 *cm.*), *and length* 7 *inches* (17.8 *cm.*)

See illustration of first

■ **112 PRATTWARE MINIATURE TEAPOT AND COVER, A SAUCER AND A NOTTINGHAM GLAZED STONEWARE CHILD'S MUG** *18TH CENTURY*

The teapot and saucer painted with ochre and black festoons and bands; the mug covered in a ferruginous glaze; together with an English creamware transfer-printed jug. 4 *pieces. Heights* 4 *inches* (10.2 *cm.*) *and* 2⅝ *inches* (6.6 *cm.*)

See illustration

[110] [110] [111] [112] [112]

■ **113 SMALL STAFFORDSHIRE FIGURE OF A SEATED BOY** *LATE 18TH CENTURY*

Of Pratt type, the boy wearing a brown jacket and yellow breeches, and seated on a yellow and green chair; together with a tortoiseshell-glazed pottery snail (damaged), and a green, brown and ochre-glazed pottery crocodile. 3 *pieces. Height* 2⅝ *inches* (6.7 *cm.*)

■ **114 STAFFORDSHIRE FLOW BLUE EWER AND BASIN** *MID-19TH CENTURY*

Painted in dark inky blue with strawberries, (terminal of handle repaired). *Width of basin* 13 *inches* (33 *cm.*)

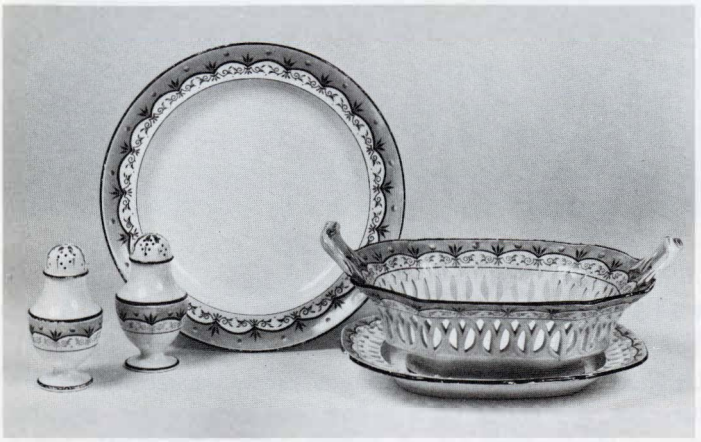
See illustration

■ **115 FINE PAIR OF IRONSTONE VEGETABLE DISHES AND COVERS** *ENGLISH, C. 1830*

Transfer-printed in blue and colored in tones of purple, yellow, coral, pink and gilding, *printed Stone China marks and the Royal Arms, numerals 52 in ochre. Width* 11½ *inches* (29.2 *cm.*)

See illustration of one

[114] [115]



[116]

■ 116 DAVENPORT CREAMWARE PART DINNER SERVICE *CIRCA 1810*

Comprising a salt (damaged), a set of four casters (one damaged), a pair of circular dishes, a basket (cracked) and stand, twelve soup plates, twenty-four dinner plates (two cracked), and nine dessert plates; the borders in tones of pink, black, grey and gold. 54 *pieces.*

See illustration

[117]

■ 117 RARE PAIR OF STAFFORDSHIRE FIGURES OF LEOPARDS *CIRCA 1800*

Their coats in ochre with reddish-brown markings, the mound bases washed in green, (flaking to enamels). *Length* 8½ *inches* (21.5 *cm.*)

Note: A single figure of this unusual model was sold at Christie's on March 29, 1971, lot 238.

See illustration

■ 118 TWO STAFFORDSHIRE FIGURES AND A GROUP *EARLY 19TH CENTURY*

Comprising a huntsman wearing a green coat; a female archer with puce-lined bonnet and green coat; and a group of two figures watching a cock fight, (repairs). *Heights* 7¼ *inches* (18.4 *cm.*) *and* 9¾ *inches* (24.8 *cm.*)

See illustration

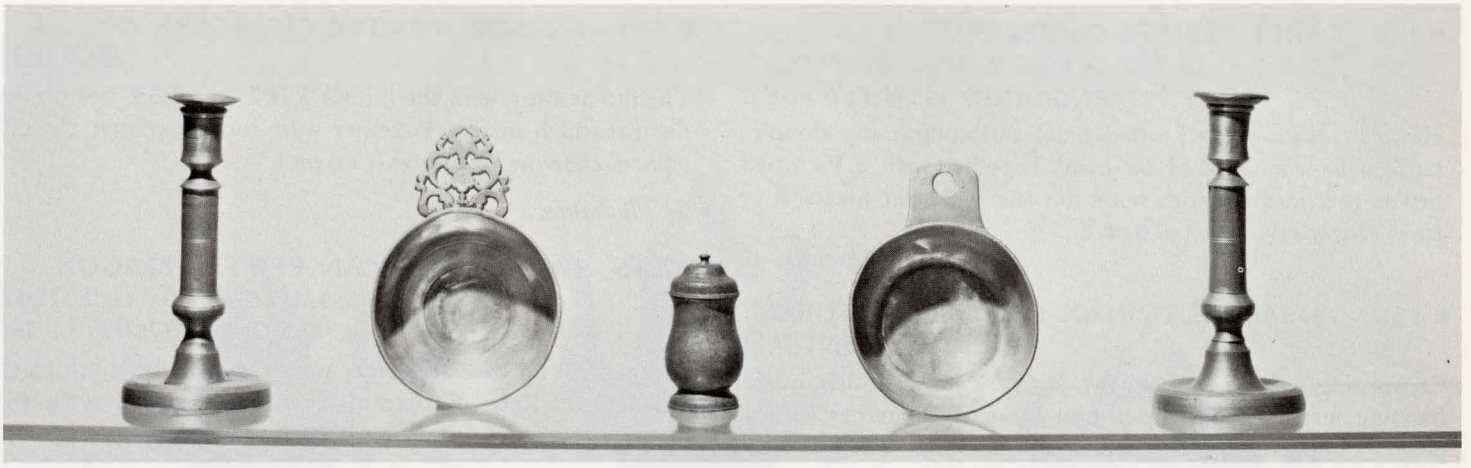
[118]

■ 119 TWO PAIRS OF STAFFORDSHIRE FIGURES *EARLY 19TH CENTURY*

Of Enoch Wood type, the first pair modelled as a gardener wearing a sponged lavender coat, and his companion in a turquoise-green cloak (one base chipped); and a pair of turks wearing red and yellow coats, (one repaired). *Heights* 8¼ *inches* (21 *cm.*) *and* 5¾ *inches* (14.5 *cm.*)

See illustration

[119]



[128] [122] [126] [127] [128]

AMERICAN AND OTHER PEWTER

■ 120 THREE PEWTER CHARGERS
ENGLISH 18TH/19TH CENTURY

All with molded rims. *Diameters* 51 *to* 18 *inches* (38 *to* 45.7 *cm.*)

■ 121 PAIR OF DUTCH PEWTER CANDLESTICKS

With molded body and trumpet-shaped base. *Height* 5½ *inches* (14 *cm.*)

■ 122 AMERICAN PEWTER PORRINGER
GERSHOM JONES, PROVIDENCE, RHODE ISLAND, C. 1785

Bears Laughlin touch 341. Together with an American pewter small porringer attributed to Richard Lee or Richard Lee, Jr., Springfield, Vermont, *circa* 1800. 2 *pieces. Diameter* 5½ *inches* (14 *cm.*)

See illustration

■ 123 AMERICAN PEWTER PORRINGER
WILLIAM CALDER, PROVIDENCE, R.I., 1817–56

Bears Laughlin touch 350, (rubbed). *Diameter* 5 *inches* (12.7 *cm.*)

■ 124 AMERICAN PEWTER PORRINGER
THOMAS D. & SHERMAN BOARDMAN, HARTFORD, CONNECTICUT, 1810–30

Bears Laughlin touch 428. Together with a Victorian pewter measure. 2 *pieces. Diameter* 4⅜ *inches* (11.8 *cm.*)

■ 125 UNMARKED PEWTER INKSTAND
19TH CENTURY

The hinged lid opening to a compartmented interior. Together with another inkstand of later date. 2 *pieces. Length* 6½ *inches* (16.5 *cm.*)

■ 126 UNMARKED PEWTER COVERED SPICE JAR *18TH CENTURY*

With molded lid and turned finial on a baluster-shaped base. Together with a pewter quart measure and plate, a tinware whale oil lamp, and a tinware 'alphabet' plate. 5 *pieces. Height* 4⅜ *inches* (11 *cm.*)

See illustration

Property of Otto A. Kilmarx

■ 127 AMERICAN PEWTER TAB-HANDLE PORRINGER *ATTRIBUTED TO ELISHA KIRK, YORK, PENNSYLVANIA, C. 1790*

The tab handle with the initials *S P C. Diameter* 5¼ *inches* (13.3 *cm.*)

See illustration

■ 128 PAIR OF UNMARKED PEWTER CANDLESTICKS *AMERICAN, MID-19TH CENTURY*

With molded *bobêche*, ring-turned standards and domical bases. Together with two other pewter candlesticks. 4 *pieces. Height* 9 *inches* (22.8 *cm.*)

See illustration

■ 129 **LARGE PEWTER COFFEE POT**
JAMES DIXON & SON, SHEFFIELD, ENGLAND, 19TH CENTURY

Having a black-painted wood finial and conforming double-scrolled handle. Marked on base. Together with a Victorian pewter pint measure with brass rim and a pewter inkstand. 3 *pieces. Height* 11¼ *inches* (28.6 *cm.*)

■ 130 **THREE VICTORIAN PEWTER MEASURES**
19TH CENTURY

Comprising a quart measure by James Yates, another quart measure, and a Yates & Birch pint measure. Together with a pewter syrup pitcher, two handled mugs, and a small pitcher of baluster shape. 7 *pieces. Heights* 4½ *to* 6¼ *inches* (11.5 *to* 15.9 *cm.*)

■ 131 **CONTINENTAL PEWTER DOUBLE-HANDLED PORRINGER**
LATE 18TH CENTURY

With scrolled and pierced tab handles, bears faint inscription on side. Together with a Continental pewter small plate and an inkstand. 3 *pieces. Length* 10 *inches* (25.4 *cm.*)

■ 132 **TWO AMERICAN PEWTER TEAPOTS**
CIRCA 1850

The first by Wm. McQuilkin, Philadelphia; the other unmarked. *Heights* 8½ *to* 9 *inches* (21.5 *to* 22.8 *cm.*)

See illustration

■ 133 **TWO AMERICAN PEWTER COFFEE POTS**
CIRCA 1825

The first bearing the touch of George Richardson, Boston; the other bearing the touch of Boardman & Co., New York. (Laughlin touch 431.) *Heights* 11 *to* 11¼ *inches* (28 *to* 28.7 *cm.*)

See illustration

■ 134 **AMERICAN PEWTER TEAPOT**
JOHN DANFORTH, CONNECTICUT, C. 1825

Bears maker's mark and number 4 on base. Together with a Reed & Barton plate and two English pewter plates each bearing the touch of Richard King, London, *circa* 1745. 4 *pieces. Height* 7 *inches* (17.8 *cm.*)

See illustration

■ 135 **ENGLISH PEWTER CHARGER**
CIRCA 1800

The molded rim with the initials *R H T*, the back bearing indistinct touch marks. Together with another pewter charger. 2 *pieces. Diameter* 16½ *inches* (41.9 *cm.*)

See illustration

■ 136 **LARGE AMERICAN PEWTER FLAGON**
ROGERS SMITH & CO., HARTFORD, CONNECTICUT, C. 1850

Bears mark on base. Together with a pair of American pewter chalices by Reed & Barton, Taunton, Massachusetts, *circa* 1840. 3 *pieces. Height* 14¼ *inches* (36.2 *cm.*)

See illustration

Property of Other Owners

■ 137 **TWO AMERICAN PEWTER COFFEE POTS**
CIRCA 1825

The first by R. Dunham, Portland, Maine; the second by Whitlock, Troy, N.Y. Both marked. *Heights* 11 *to* 11½ *inches* (28 *to* 29.2 *cm.*)

See illustration

■ 138 **FINE AMERICAN PEWTER LARGE PLATE**
WILLIAM BILLINGS, PROVIDENCE, RHODE ISLAND, 1791–1806

Laughlin touch 347. Repairs to bottom. *Diameter* 11½ *inches* (29.2 *cm.*)

■ 139 **PEWTER TEA POT**
DIXON & SON, SHEFFIELD, 19TH CENTURY

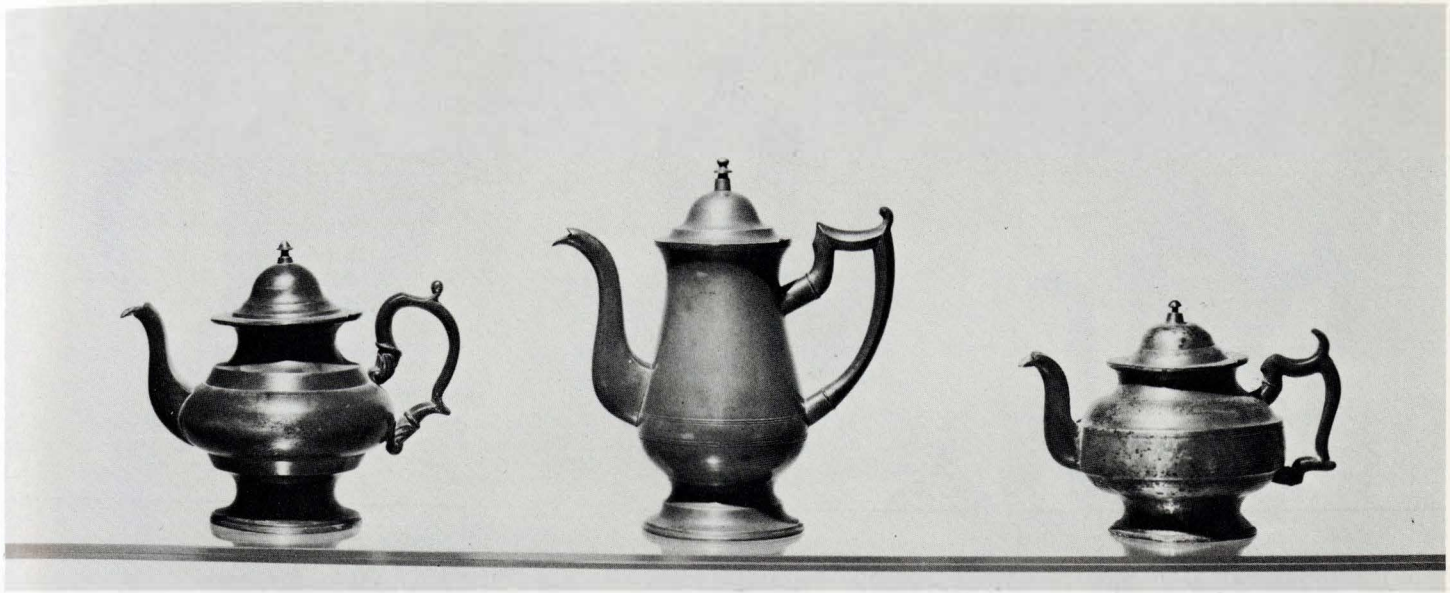
Marked on base. Together with a coffee pot by Dixon & Son. 2 *pieces. Height* 9 *inches* (23 *cm.*)

■ 140 **ENGLISH PEWTER COVERED SUGAR BOWL AND CREAMER** *DIXON & SON, SHEFFIELD, 19TH CENTURY*

The sugar bowl with maker's name and impressed numeral 30, the creamer also with impressed numeral 30. Together with a pewter teapot. 3 *pieces. Heights from* 4½ *to* 6¼ *inches* (11.5 *to* 15.8 *cm.*)

■ 141 **TWO UNMARKED PEWTER BEAKERS**
PROBABLY AMERICAN, MID-19TH CENTURY

Each with ring-turned sides. *Height* 3⅛ *inches* (8 *cm.*)



[132] [133] [134]

[137] [135] [137]

[136]

[142] [145] [143] [146] [144]

■ **142 AMERICAN PEWTER COFFEE POT**
G. RICHARDSON, RHODE ISLAND, C. 1840

Bears mark on base. *Height* 11 *inches* (28 *cm.*)

See illustration

■ **143 FINE AMERICAN PEWTER HOT WATER URN**
ROSWELL GLEASON, DORCHESTER, MASSACHUSETTS, MID-19TH CENTURY

Bears maker's name on base. *Height* 14 *inches* (35.5 *cm.*)

See illustration

■ **144 ENGLISH PEWTER FOOTED EWER**
JAMES DIXON & SON, SHEFFIELD, 19TH CENTURY

Marked on base. *Height* 13½ *inches* (34.2 *cm.*)

See illustration

■ **145 AMERICAN PEWTER FLAGON**
BOARDMAN & CO., NEW YORK, 1825–27

Bears Laughlin touch 431 on base. *Height* 9¾ *inches* (24.7 *cm.*)

See illustration

■ **146 AMERICAN PEWTER PITCHER**
R. DUNHAM, MAINE, C. 1850

Bears mark on base. *Height* 6½ *inches* (16.5 *cm.*)

See illustration

■ **147 AMERICAN PEWTER PLATE**
JOSIAH DANFORTH, MIDDLETOWN, CONNECTICUT, 1825–37

Bears Laughlin touch 394. Together with a Victorian brass sewing bird. 2 *pieces. Diameter* 8 *inches* (20.2 *cm.*)

[149] [153] [150] [152] [151] [152] [150] [154] [149]

■ **148 CONTINENTAL PEWTER FLUID LAMP** *CIRCA 1850*

Height 11½ *inches* (29.2 *cm.*)

■ **149 TWO PAIRS OF AMERICAN PEWTER CANDLESTICKS** *R. DUNHAM, MAINE, C. 1850*

Each with ring-turned standard and molded base. Both pairs marked. *Height* 6 *inches* (15.2 *cm.*)

See illustration of two

■ **150 GOOD PAIR OF AMERICAN PEWTER CANDLESTICKS** *FREEMAN PORTER, WESTBROOK, MAINE, 1835–40*

Each bears mark on base. *Height* 6¼ *inches* (16 *cm.*)

See illustration

■ **151 UNMARKED AMERICAN PEWTER FLUID LAMP** *CIRCA 1850*

Height 6¼ *inches* (16 *cm.*)

See illustration

■ **152 FINE SET OF FOUR UNMARKED PEWTER TABLE CANDLESTICKS** *PROBABLY CONTINENTAL EARLY 19TH CENTURY*

Each with molded *bobêche* and baluster-turned standards. *Height* 9¼ *inches* (23.5 *cm.*)

See illustration of two

■ **153 TWO AMERICAN PEWTER WHALE OIL LAMPS** *CIRCA 1830*

One marked R. GLEASON, the other unmarked. *Height* 7 *inches* (17.8 *cm.*)

See illustration of one

■ **154 RARE AMERICAN PEWTER BULL'S-EYE FLUID LAMP** *ROSWELL GLEASON, DORCHESTER, MASSACHUSETTS, C. 1840*

Bears maker's name on base. *Height* 8½ *inches* (21.5 *cm.*)

See illustration

[158] [159] [160]

[155] [156] [157]

■ **155 GOOD AMERICAN PEWTER SMALL MUG**
MOREY & OBER, BOSTON, C. 1855

Bears maker's mark on base. Together with a small unmarked pewter fluid lamp. 2 *pieces. Height* 3½ *inches* (9 *cm.*)

See illustration

■ **156 AMERICAN PEWTER FOOTED PLATE**
SHELDON & FELTMAN, ALBANY, NEW YORK, C. 1848

Bears maker's name on base. *Height* 4½ *inches* (1.5 *cm.*)

See illustration

■ **157 FINE UNMARKED PEWTER TOBACCO BOX** *EARLY 19TH CENTURY*

Crested with a spread-winged American eagle. *Height* 7 *inches* (17.8 *cm.*)

See illustration

■ **158 FINE AMERICAN PEWTER PITCHER**
H. HOMAN, CINCINNATI, OHIO, 1847–54

Bears maker's name on base. *Height* 9 *inches* (23 *cm.*)

See illustration

■ **159 AMERICAN PEWTER SCROLL-HANDLE PORRINGER** *SAMUEL E. HAMLIN, PROVIDENCE, R.I., C. 1795*

Bears Laughlin touch 336 on handle. *Diameter* 5½ *inches* (14 *cm.*)

See illustration

■ **160 GOOD UNMARKED PEWTER FLAGON**
AMERICAN, C. 1820

Height 10¾ *inches* (27.3 *cm.*)

See illustration

■ **161 CONTINENTAL PEWTER FOOTED BOWL**
EARLY 19TH CENTURY

With molded sides and domical base. Bears indistinct mark on interior of bowl. *Height* 6¼ *inches* (15.8 *cm.*); *diameter* 10 *inches* (25.4 *cm.*)

■ **162 ENGLISH PEWTER INKSTAND**
JAMES DIXON & SONS, SHEFFIELD, 19TH CENTURY

Having hinged lid and glass inkwell, the base fitted with a drawer. Together with four salt shakers by the same maker. 5 *pieces. Height* 4¼ *inches* (10.8 *cm.*)

■ **163 AMERICAN PEWTER SPARKING LAMP**
W. H. STARR, NEW YORK, 1843–46

Marked on base. Together with an American pewter fluid lamp attributed to Roswell Gleason with impressed numeral 24 on base. 2 *pieces. Height* 4 *inches* (10.2 *cm.*)

■ **164 PEWTER CREAMER**
MAKER'S MARK, W. TUTIN, MID-19TH CENTURY

With beaded borders and ribbed panelling, embossed on both sides with a spread-winged American eagle and shield, a banner in his beak enscribed *E. PLURIBUS UNUM;* the whole surrounded by stars. *Height* 3⅞ *inches* (9.8 *cm.*)

■ **165 TWO UNMARKED PEWTER BEAKERS**
PROBABLY AMERICAN, MID-19TH CENTURY

Both with ring turnings. Together with a pair of English pewter chalices by Dixon & Sons with impressed numerals 36, (one damaged). 4 *pieces. Height* 3 *inches* (7.6 *cm.*)

■ **166 TWO AMERICAN PEWTER CROWN-HANDLE PORRINGERS**
NEW ENGLAND, C. 1800

The first bearing Laughlin touch 576, the other Laughlin touch 574. *Diameters* 4½ *inches* (11.5 *cm.*)

■ **167 FINE AND RARE AMERICAN PEWTER CHARGER** *NATHANIEL AUSTIN, CHARLESTOWN, MASSACHUSETTS, 1763–1807*

Laughlin touches 301 and 299a. *Diameter* 13¾ *inches* (35 *cm.*)

■ **168 UNMARKED PEWTER SMALL PORRINGER** *NEW ENGLAND, C. 1800*

Having a pierced handle. Together with another small porringer of later date, with minor damage. 2 *pieces. Diameter* 3⅜ *inches* (9.2 *cm.*)

■ **169 AMERICAN PEWTER SCROLL-HANDLE PORRINGER** *POSSIBLY RHODE ISLAND, 1780–1800*

Unmarked. *Diameter* 5¼ *inches* (13.3 *cm.*)

LIGHTING DEVICES

■ **170 PAIR OF BRASS CANDLESTICKS**
19TH CENTURY

Each with ring-turned standards, on molded bases. *Height* 12½ *inches* (31.8 *cm.*)

■ **171 COLLECTION OF BRASS CANDLESTICKS**
18TH/19TH CENTURIES

Comprising three Chippendale candlesticks with petal-form bases, three Queen Anne candlesticks, and a Federal brass push-up candlestick. 7 *pieces. Heights* 4 *to* 9½ *inches* (10.2 *to* 24.1 *cm.*)

■ **172 PAIR OF QUEEN ANNE BRASS CANDLESTICKS**

Each with scalloped *bobêche* and ring-turned standard continuing to a scalloped base. Together with a brass wick trimmer and stand. 4 *pieces. Height* 9 *inches* (29.8 *cm.*)

See illustration on following page

■ **173 PAIR OF FEDERAL BRASS CANDLESTICKS** *AMERICAN, 19TH CENTURY*

Of push-up type. Together with a clear pressed glass candlestick and a brass wick trimmer with tray. 5 *pieces. Height* 12 *inches* (30.5 *cm.*)

See illustration on following page

■ **174 PAIR OF FEDERAL BRASS CANDLESTICKS** *AMERICAN, C. 1835*

Of push-up type, with ring-turned standards on domical bases. Together with two other brass candlesticks. 4 *pieces. Height* 9¾ *inches* (24.8 *cm.*)

See illustration on following page

[172] [173] [174]

[173] [175] [176]

[177] [178] [179]

■ **175 PAIR OF QUEEN ANNE BRASS CANDLESTICKS** *CIRCA 1750*

Each with molded *bobêche* and domical base. Together with another pair of brass candlesticks supported on hexagonal bases. 4 *pieces. Height* 5 *inches* (14 *cm.*)

See illustration

■ **176 COLLECTION OF THREE BRASS CHAMBERSTICKS** *AMERICAN, MID-19TH CENTURY*

All of push-up type with molded fingerholds, two with circular saucer bases, the other with an oblong saucer base and candlesnuffer. Together with three brass wick trimmers and a small brass push-up candlestick. 7 *pieces. Heights* 4 *to* 5 *inches* (11.5 *to* 14 *cm.*)

See illustration

■ **177 PAIR OF DUTCH BRASS CANDLESTICKS**

Each supported on a high domical base. Together with another pair of similar design. 4 *pieces. Height* 6 *inches* (15.8 *cm.*)

See illustration

■ **178 PAIR OF BRASS CANDLESTICKS** *FRENCH, 18TH CENTURY*

With elongated candlesockets and trumpet-form standard; on a domed base. *Height* 9½ *inches* (24 *cm.*)

See illustration

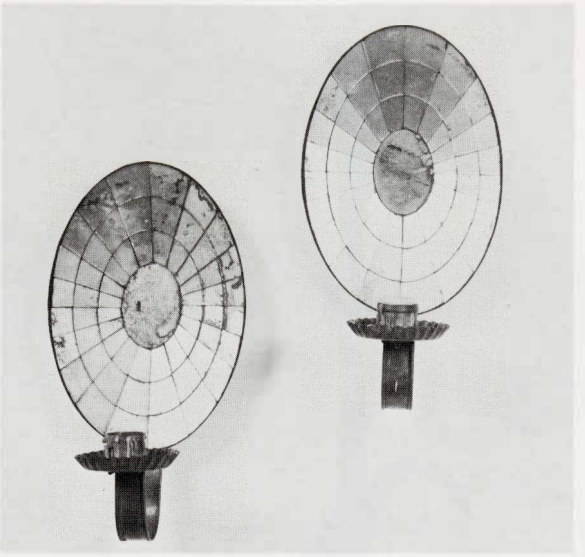
■ **179 PAIR OF CHIPPENDALE BRASS CANDLESTICKS** *CIRCA 1780*

Each with scalloped *bobêche* and molded petal bases. Together with a brass wick trimmer and stand. 4 *pieces. Height* 8 *inches* (24.3 *cm.*)

See illustration

■ **180 COLLECTION OF FOUR BRASS CHAMBERSTICKS** *AMERICAN, MID-19TH CENTURY*

All of push-up type with molded fingerholds. Together with four brass wick trimmers. 8 *pieces. Heights* 4 *to* 4¾ *inches* (11.5 *to* 12 *cm.*)



[181]

■ **181 PAIR OF MIRRORED WALL SCONCES**

The oval backplates covered with small rectangular pieces of mirrored glass. *Height* 13½ *inches* (34 *cm.*); *width* 6½ *inches* (16.5 *cm.*)

See illustration

■ **182 PRESSED GLASS FLUID LAMP** *PROBABLY NEW ENGLAND, C. 1840*

In the *Lawrence* pattern. Together with a pair of sapphire-blue fluid lamps in the *Acanthus Leaf* pattern, each mounted on a marble base; and a pressed clear glass hand lamp. 4 *pieces. Height* 9½ *inches* (24 *cm.*)

See illustration

[182]

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■ **183 COPPER STUDENT LAMP**

AMERICAN, C. 1850

Adjustable on a rod standard. Has white glass shade. *Height* 24 *inches* (61 *cm.*)

■ **184 WROUGHT-IRON CANDLE HOLDER**

AMERICAN, LATE 18TH CENTURY

Mounted on a wood block. *Height* 17 *inches* (43 *cm.*)

See illustration

■ **185 BRASS ASTRAL LAMP**

PROBABLY AMERICAN, C. 1850

Together with another brass astral lamp and a pattern glass fluid lamp hung with faceted lustres. Lacks shade and burner. 3 *pieces. Height* 12½ *inches* (31.5 *cm.*)

■ **186 GILT-BRONZE SINUMBRA LAMP**

PROBABLY AMERICAN, C. 1840

Lacks shade and burner. Together with two brass astral lamps. 3 *pieces. Height* 23½ *inches* (59.5 *cm.*)

■ **187 PAIR OF BRASS WHALE OIL LAMPS**

AMERICAN, C. 1840

With hand holds in the form of dolphins. *Height* 7 *inches* (19 *cm.*)

See illustration

■ **188 RARE EMERALD-GREEN WHALE OIL LAMP** *SANDWICH GLASS COMPANY, C. 1840*

Having an octagonal font above a faceted baluster standard and trumpet base. *Height* 12 *inches* (30 *cm.*)

■ **189 TWO COBALT-BLUE PATTERN GLASS FLUID LAMPS** *PROBABLY SANDWICH, C. 1835*

The first in the *Printie-Block* pattern, the other in the *Hair-pin* pattern, (repaired). *Heights* 9 *to* 10 *inches* (22.8 *to* 25.5 *cm.*)

■ **189A PAIR OF CLEAR PRESSED GLASS WHALE OIL LAMPS AND A CLEAR GEORGE III PRESSED GLASS FOOTED COMPORT**

19TH CENTURY

The lamps with metal fittings, the comport in a sawtooth pattern. *Heights* 8¼ *to* 10½ *inches* (21 *to* 26.5 *cm.*)

[END OF FIRST SESSION]

SECOND SESSION
Thursday · November 6, 1975 at 2:00 p.m.
Catalogue Numbers 190–422

RARE AMERICAN DECOYS AND DECORATIVE CARVINGS

Property from Two Private Collections

Miniature Carvings by A. Elmer Crowell, East Harwich, Massachusetts

■ **190 MINIATURE CHIPPING SPARROW**
Bearing original circular stamp and written label.
See illustration

■ **191 MINIATURE SCARLET TANAGER**
Bearing impressed rectangular mark.
See illustration

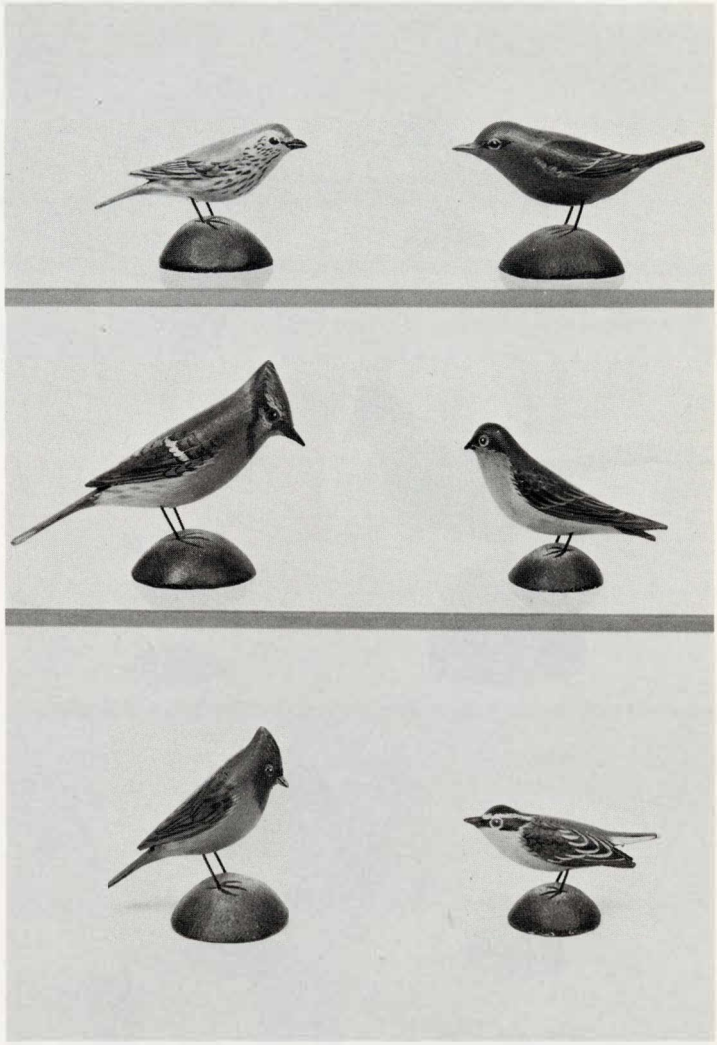
■ **192 MINIATURE BLUE JAY**
Bearing original circular stamp.
See illustration

■ **193 MINIATURE TREE SWALLOW**
Bearing original circular stamp and written label.
See illustration

■ **194 MINIATURE DRAKE CARDINAL**
Bearing original circular stamp.
See illustration

■ **195 MINIATURE WHITE-BREASTED NUTHATCH**
Bearing original circular stamp and written label.
See illustration

[190] [191]



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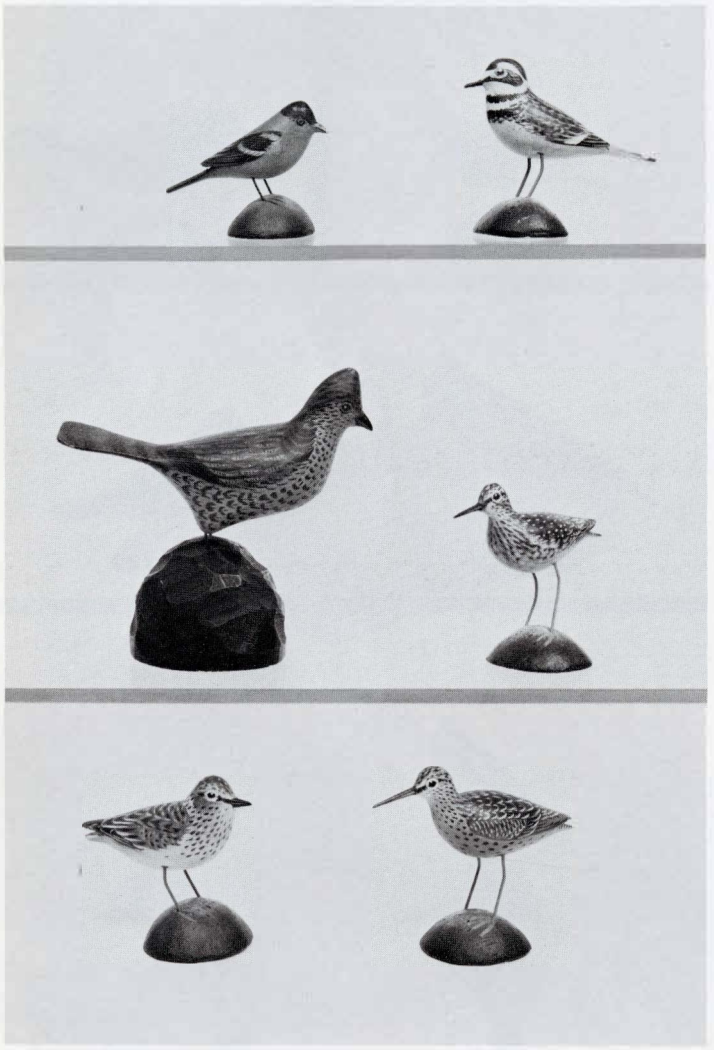
[196] [197]



[198] [199]
[200] [201]

■ 196 MINIATURE KINGBIRD
Bearing impressed rectangular mark.

See illustration

■ 197 MINIATURE KILDEER PLOVER
Bearing original circular stamp and written label.

See illustration

■ 198 MINIATURE QUAIL
Bearing impressed rectangular mark.

See illustration

■ 199 MINIATURE LESSER YELLOWLEGS
Bearing original circular stamp.

See illustration

■ 200 MINIATURE SANDERLING
Bearing original circular stamp and written label.

See illustration

■ 201 MINIATURE EASTERN DOWITCHER
In spring plumage, bearing original circular stamp and written label.

See illustration

■ 202 MINIATURE LESSER YELLOWLEGS
Bearing original circular stamp.

See illustration following page

■ 203 MINIATURE GREATER YELLOWLEGS
Bearing original circular stamp.

See illustration following page

■ 204 MINIATURE DRAKE MALLARD

See illustration following page

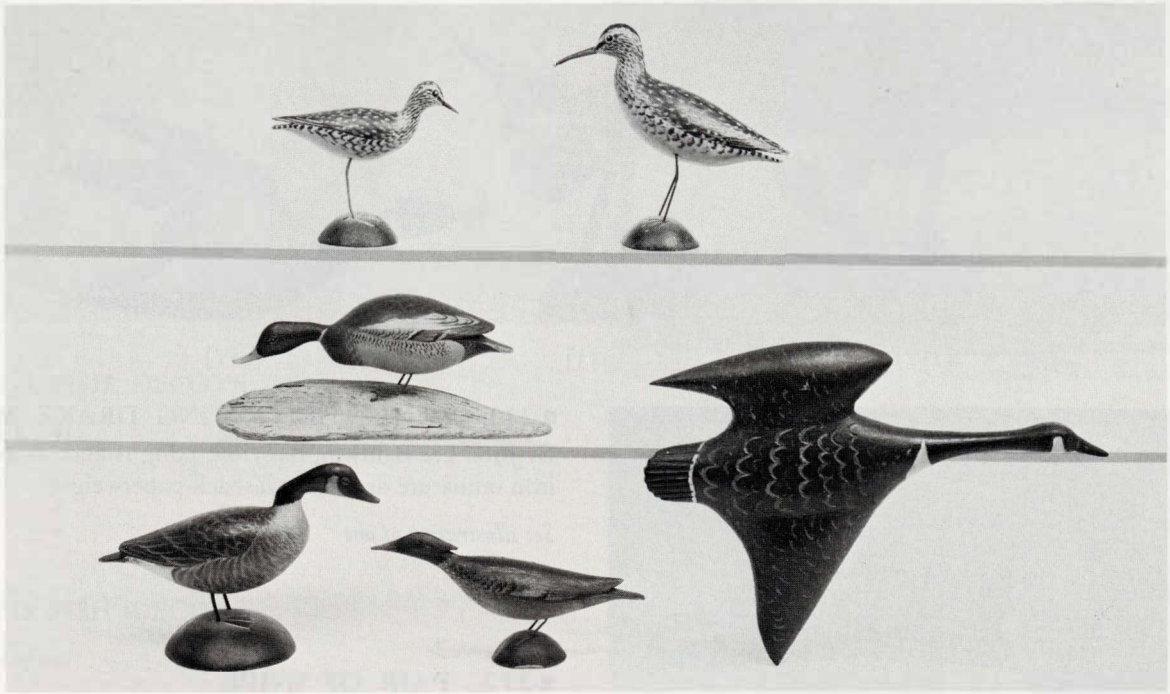
■ 205 MINIATURE CANADA GOOSE
Bearing impressed rectangular mark.

See illustration following page

■ 206 MINIATURE DRAKE RED-BREASTED MERGANSER
One of the finest and earliest examples.

See illustration following page

[202] [203]

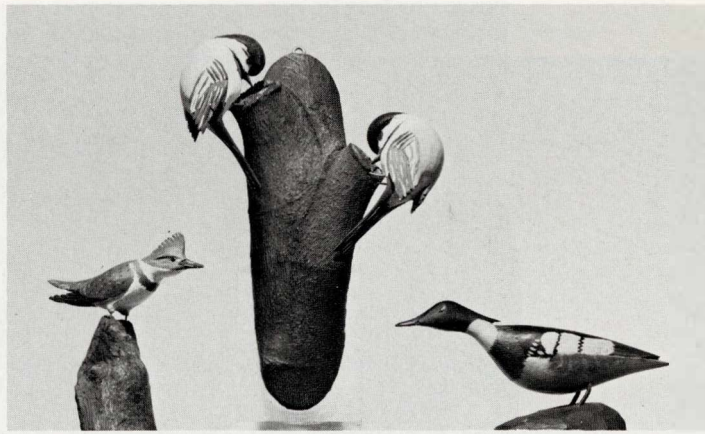


[204] [207]

[205] [206]

CARVINGS AND OTHER DECORATIVE ARTS

Property of a Private Collector



[209] [208] [210]

■ **207 MINIATURE FLYING CANADA GOOSE**
By Percy Gant, South Jersey, 1942.

See illustration

■ **208 PAIR OF CHICKADEES**
Bearing stamp *Russ P. Burr, Hingham, Mass.*

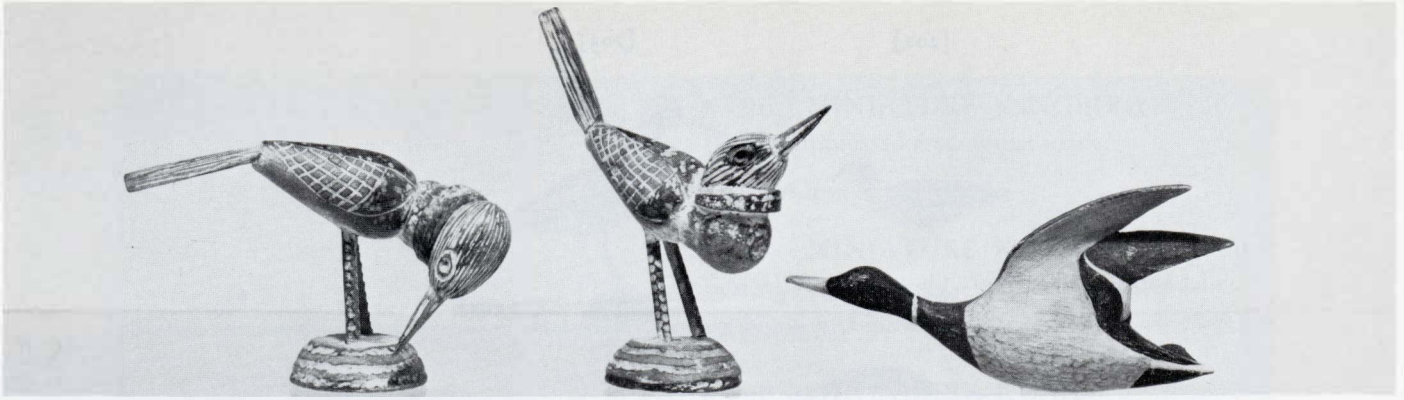
See illustration

■ **209 MINIATURE KINGFISHER**
Bearing stamp *Russ P. Burr, Hingham, Mass.*

See illustration

■ **210 MINIATURE DRAKE RED-BREASTED MERGANSER**
Attributed to A. Elmer Crowell.

See illustration



[212] [213] [211]

[214]

[215]

■ 211 MINIATURE FLYING DRAKE MALLARD

By John Lee Baldwin, Babylon, Long Island. Together with an iron miniature drake Canvasback paperweight.

See illustration of one

■ 212 PAIR OF SNIPE

Each incised *AC*, of New England origin.

See illustration of one

■ 213 PAIR OF SNIPE

Each incised *AC*, of New England origin.

See illustration of one

■ 214 HEAD AND NECK OF HEN RED-BREASTED MERGANSER

Mounted for paperweight, South Jersey.

See illustration

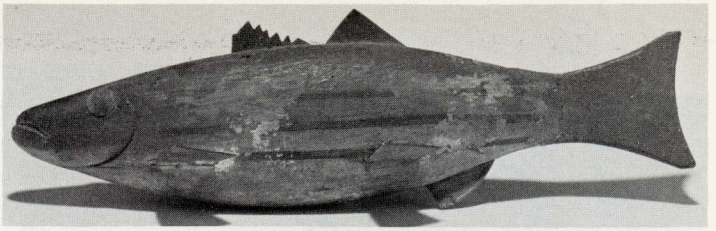
■ 215 HEAD AND NECK OF DRAKE GREEN-WINGED TEAL

Having glass eyes; attributed to Joseph Lincoln, Accord, Massachusetts; signed *A.J. Dand, Clark Studio.*

See illustration

■ 216 TWO FISH DECOYS

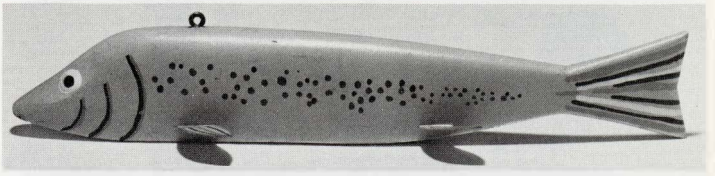
See illustration of one



[216]

■ 217 TWO FISH DECOYS

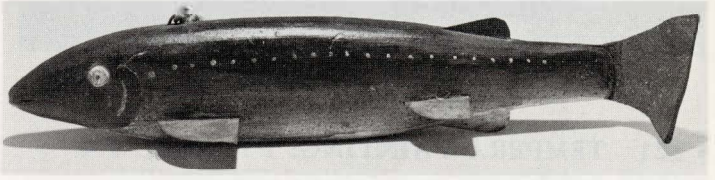
See illustration of one



[217]

■ 218 TWO FISH DECOYS

See illustration of one



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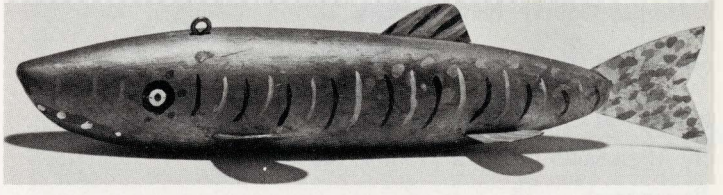
■ 219 TWO FISH DECOYS

See illustration of one

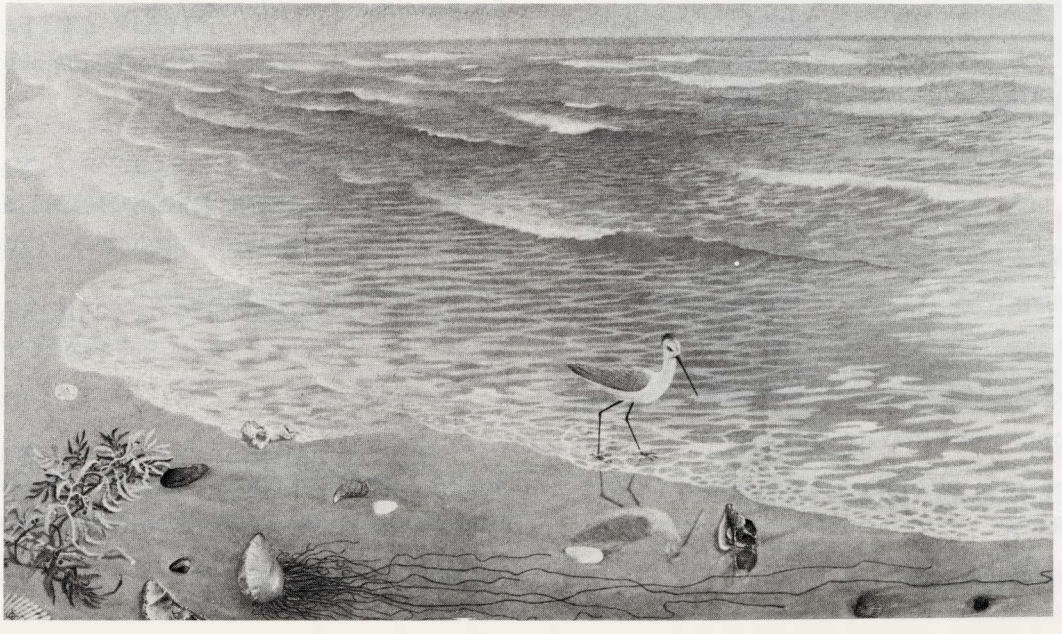


[219]

■ 220 SNIPE ON THE BEACH

Color print with monogram signature.

See illustration



[220]

[221]

■ 221 TEMPERA PAINTING: PYRAMID # 4

By Allen Saalburg. 15 x 22 *inches* (38 x 56 *cm.*)

Provenance:
Bodley Gallery, New York.

See illustration

■ 222 TEMPERA PAINTING: ACROBAT # 15

By Allen Saalburg. 15 x 22 *inches* (38 x 56 *cm.*)

Provenance:
Bodley Gallery, New York.

See illustration

■ 223 PAIR OF CANADA GOOSE HEADS

By Joseph Lincoln, Accord, Massachusetts; metal.

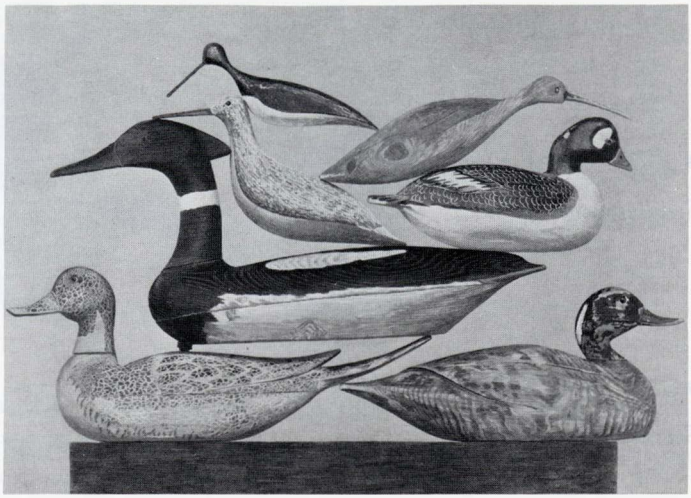
See illustration of one following page

MINIATURE SHOREBIRDS AND WATERFOWL
By Levi Witham, Lynn, Massachusetts 1890–1900

Property of a Private Collector

■ 224 MINIATURE KINGFISHER AND AMERICAN CROW

See illustration of one following page



[222]

■ 225 MINIATURE SHARP-TAILED GROUSE

Together with a miniature Quail. 2 *pieces.*

See illustration of one following page

■ 226 MINIATURE RUFFED GROUSE

Together with a miniature Woodcock. 2 *pieces.*

See illustration of one following page

■ 227 MINIATURE HUDSONIAN GODWIT

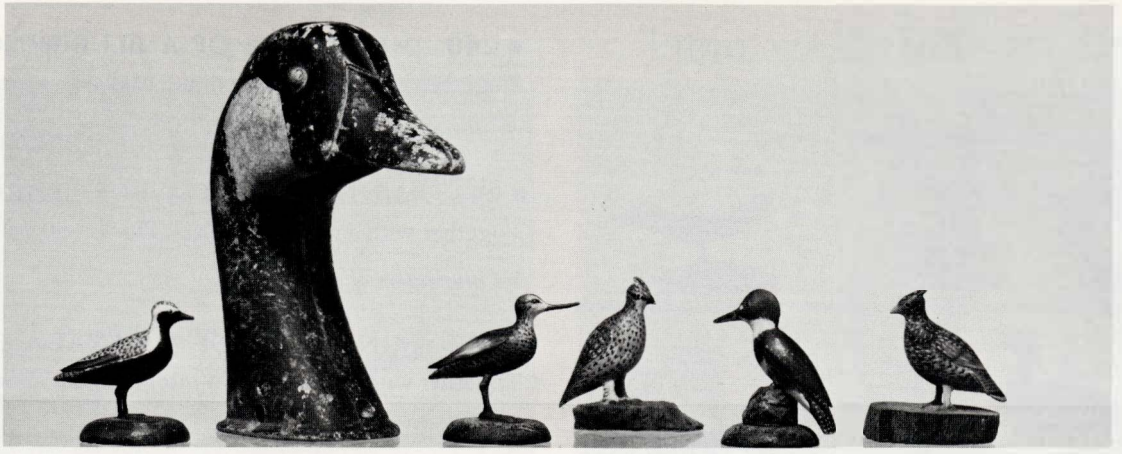
Together with a miniature Upland Plover. 2 *pieces.*

See illustration of one following page

■ 228 MINIATURE GOLDEN PLOVER

Together with a miniature Black-Bellied Plover. 2 *pieces.*

See illustration of one following page



[228] [223] [227] [225] [224] [226]

■ 229 MINIATURE OF A WILLET
In spring plumage. Together with a miniature Wilson's Snipe. *2 pieces.*

See illustration of one

■ 230 MINIATURE OF A WOODCOCK
Together with a miniature Ruffed Grouse. *2 pieces.*

See illustration of one

■ 231 PAIR OF MINIATURE PTARMIGANS
The winter and summer plumages.

See illustration of one

■ 232 MINIATURE PUFFIN
Together with a miniature Dovekie. *2 pieces.*

See illustration of one

■ 233 MINIATURE DRAKE COMMON LOON
Together with a miniature American Bufflehead. *2 pieces.*

See illustration of one

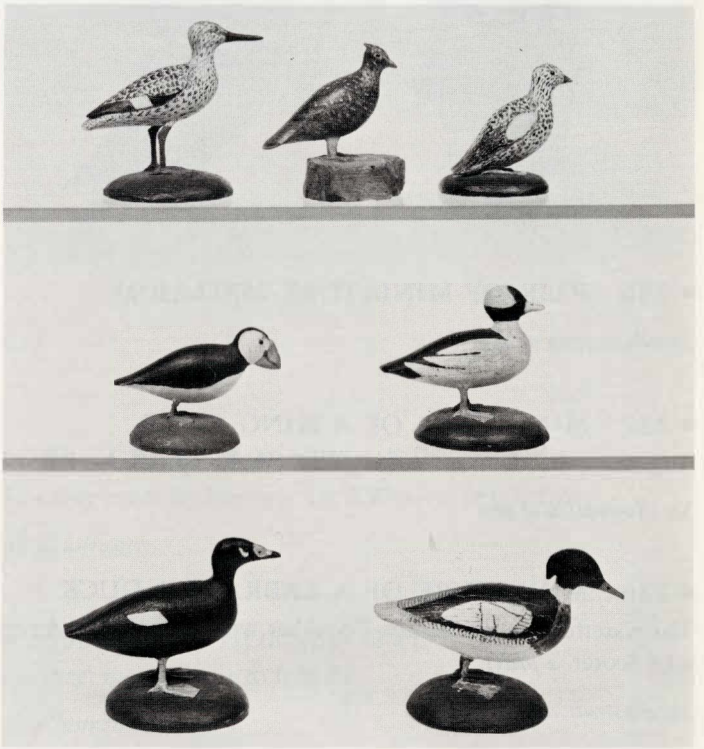
■ 234 MINIATURE WHITE-WINGED SCOTER
Together with a miniature Surf Scoter. *2 pieces.*

See illustration of one

■ 235 MINIATURE DRAKE RED-BREASTED MERGANSER
Together with a miniature drake American Merganser. *2 pieces.*

See illustration of one

[229] [230] [231]



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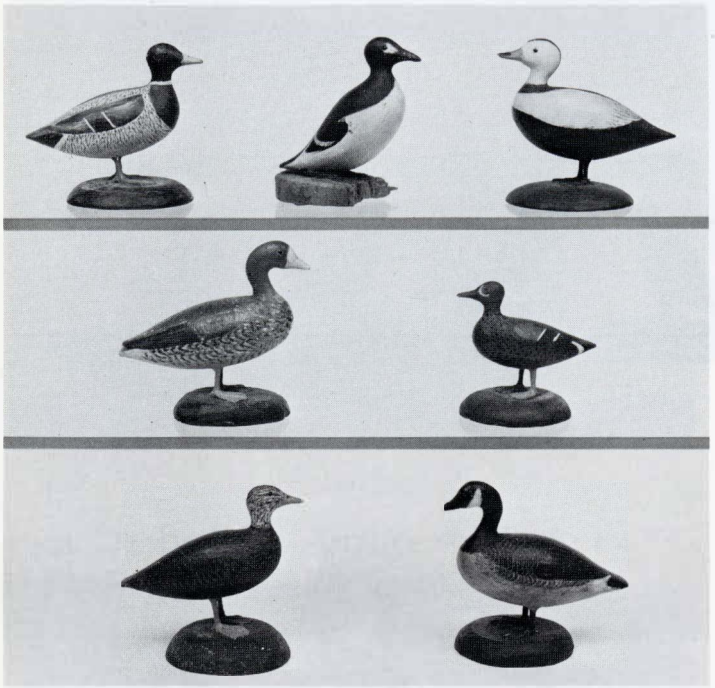


[239] [240]
[241] [242]

■ 236 PAIR OF MINIATURE MALLARDS

See illustration of one

■ 237 MINIATURE OF A KING EIDER

Together with the now-extinct, Great Auk. 2 *pieces.*

See illustration of one

■ 238 MINIATURE OF A LABRADOR DUCK

The waterfowl, now extinct. Together with a miniature American Scoter. 2 *pieces.*

See illustration of one

■ 239 MINIATURE OF A WHITE-FRONTED GOOSE

Together with a miniature Snow Goose. 2 *pieces.*

See illustration of one

■ 240 MINIATURE OF A BLUE-WINGED TEAL

Together with a miniature drake Mallard. 2 *pieces.*

See illustration of one

■ 241 MINIATURE OF A BUFFLEHEAD

Together with a miniature Black Duck. 2 *pieces.*

See illustration of one

■ 242 MINIATURE OF A CANADA GOOSE

Together with a miniature White-Winged Scoter. 2 *pieces.*

See illustration of one

■ 243 COMMON TERN

A rare decoy made by Nelson Verity, Seaford, New York.

See illustration following page

DECOYS

Property of Various Owners

■ 244 HERRING GULL

Unknown carver from New England.

See illustration following page

■ 245 FINE HERRING GULL

Only known example made by Townsend Carman, Baldwin, Long Island, New York.

See illustration following page

■ 246 THREE AMERICAN CROWS

See illustration of one following page

■ 247 AMERICAN CROW

Unusually bold example, carver unknown, used along the Illinois River.

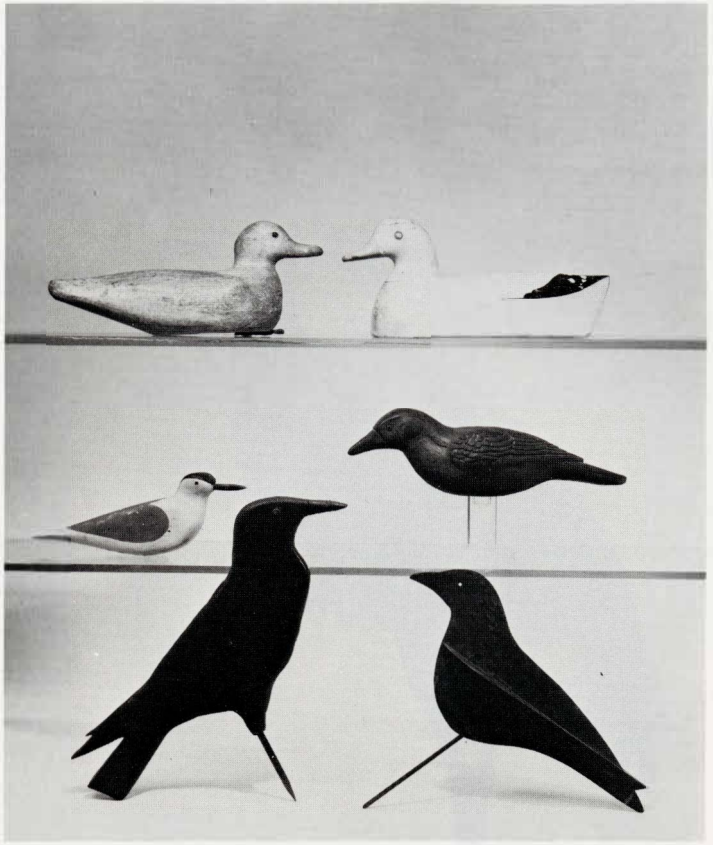
See illustration following page

■ 248 AMERICAN CROW

In silhouette with wings horizontal to the sides, in sheet metal.

See illustration following page

[244] [245]



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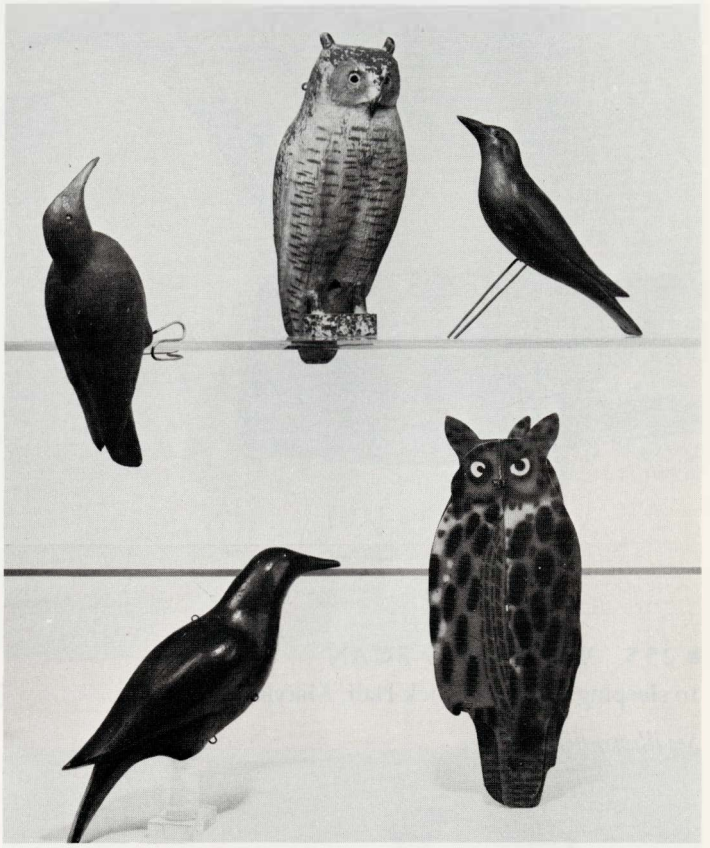


[251] [253]

■ 249 FINE FISH CROW
Attributed to Joseph Lincoln, Accord, Massachusetts.
See illustration

■ 250 TWO AMERICAN CROWS
See illustration of one

■ 251 RARE AMERICAN CROW
By William Bowman, Long Island, New York.
See illustration

■ 252 GREAT HORNED OWL
Possibly made by Herter's, Inc., Waseca, Minnesota.
See illustration

■ 253 GREAT HORNED OWL
Of sheet metal, made to fold flat.
See illustration

■ 254 FINE PRIMITIVE WHISTLING SWAN
Having a root head and neck, Havre de Grace, Maryland.
See illustration following page

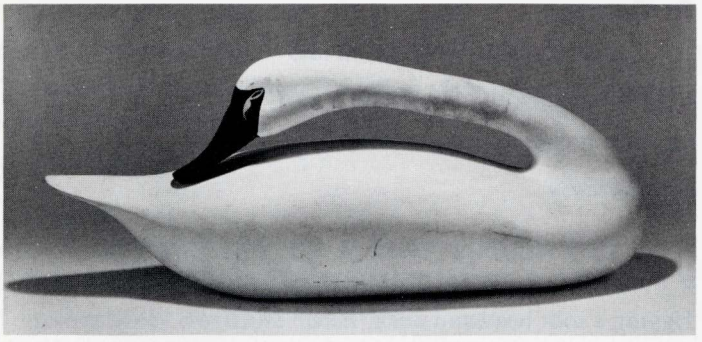
[254]

■ 255 WHISTLING SWAN
In sleeping position, Rock Hall, Maryland.

See illustration

■ 256 FINE GREAT BLUE HERON
Sheet-metal silhouette, realistically painted in full color. Maker unknown, New England.

See illustration following page

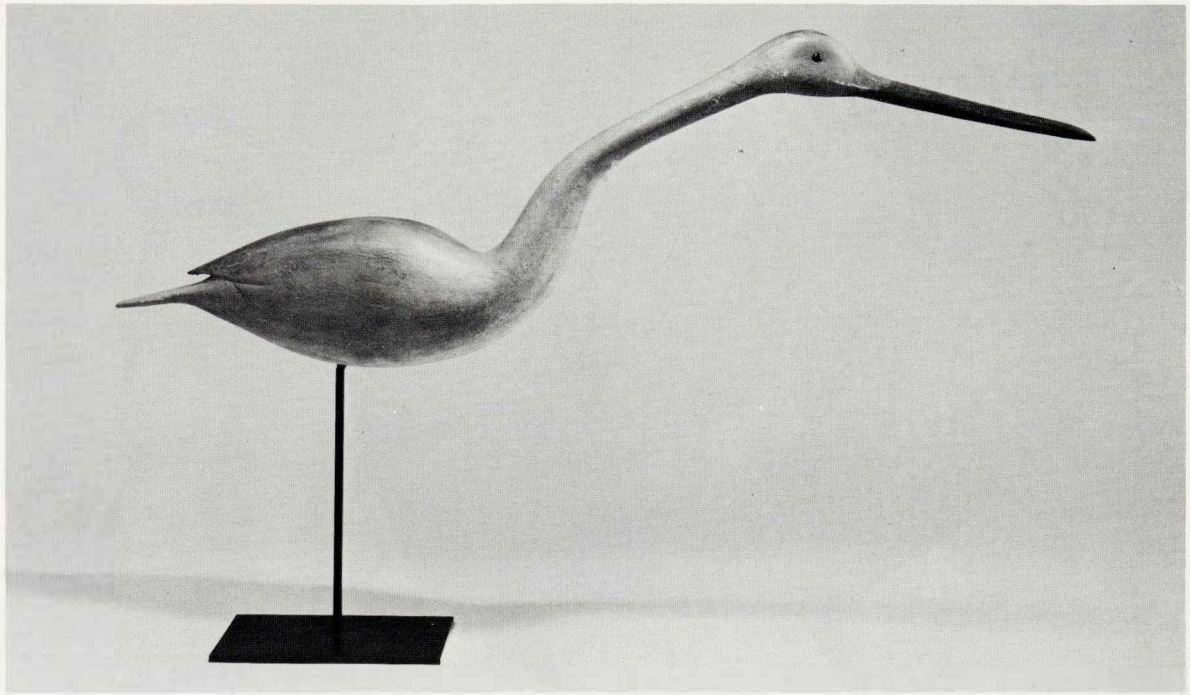


[255]

[256]

■ 257 EXTREMELY FINE GREAT BLUE HERON
New England origin. In excellent condition.

See illustration following page



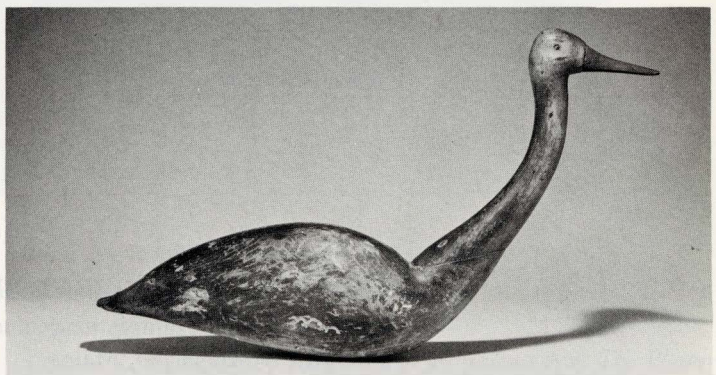
[257]

[258]

■ 258 GREAT BLUE HERON

Fine example made by Hurley Conklin, Manahawkin, New Jersey.

See illustration



[259]

■ 259 RARE GREAT BLUE HERON

Of hollow construction, by Joe King, South Jersey.

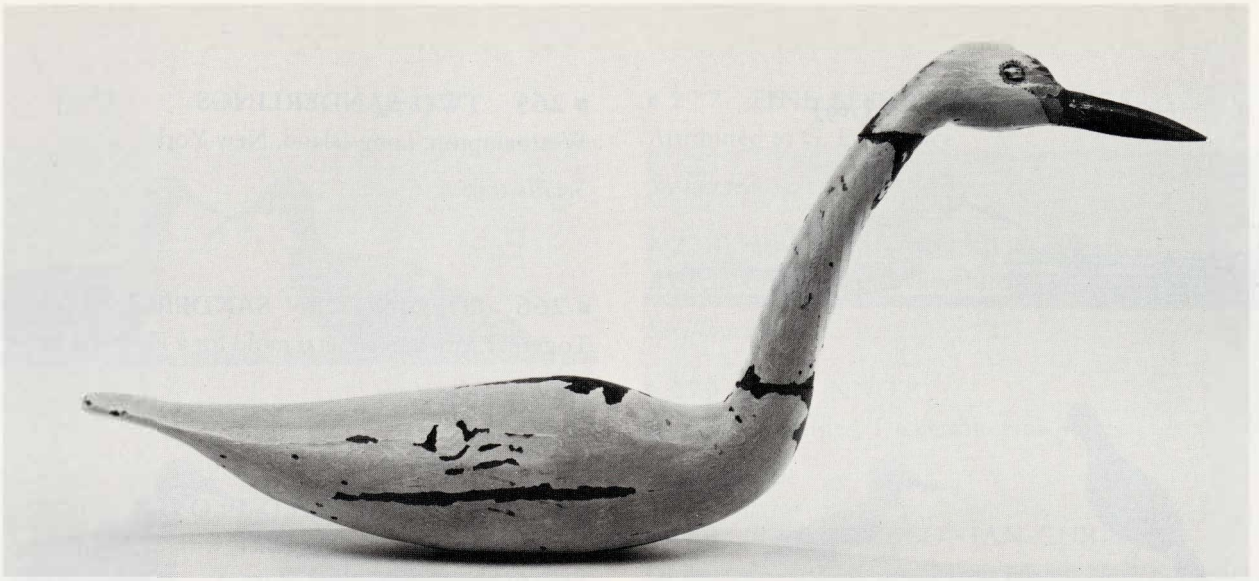
See illustration

[260]

■ **260 RARE GREAT BLUE HERON**

A fine folk example made and used by Augustus A. Wilson, Mt. Desert Island, Maine.

See illustration



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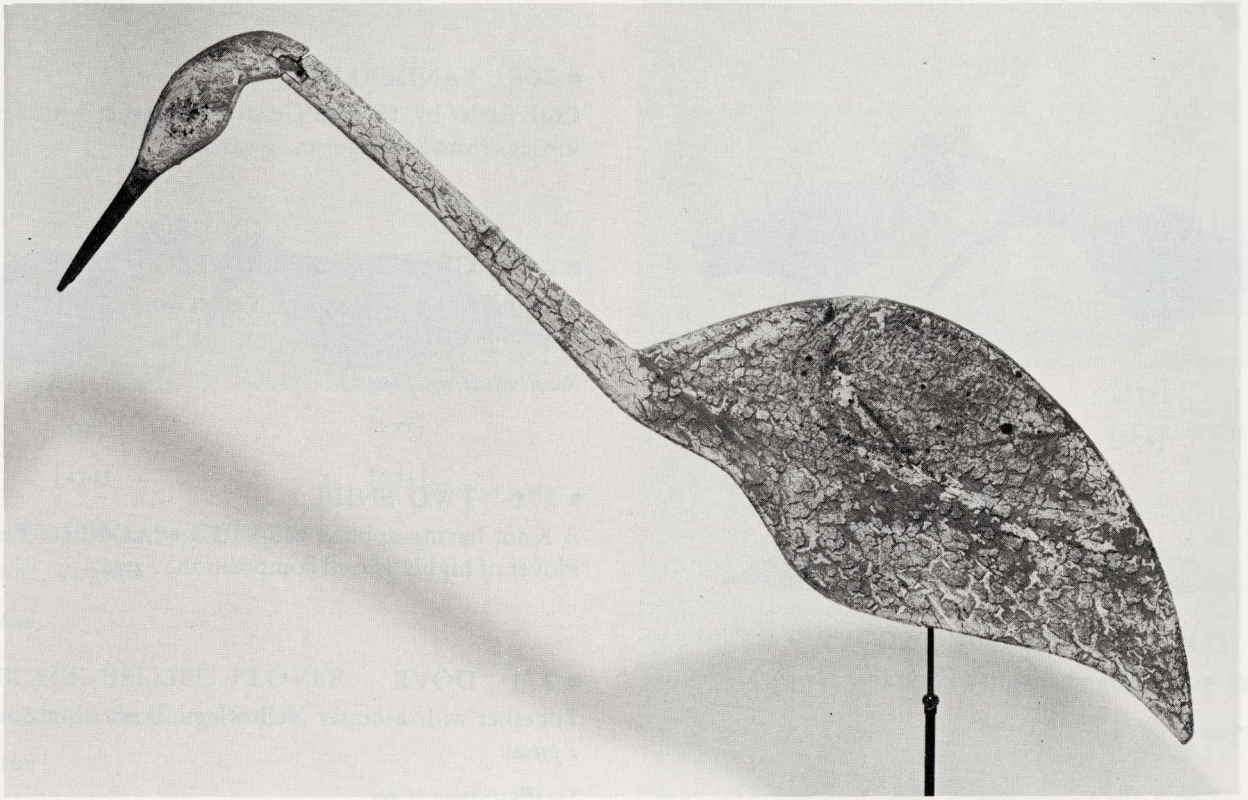


[262]

■ 261 RARE AMERICAN EGRET

Maker unknown, New England.

Note: This beautiful shorebird was shot for its plumage and table fare as well.

See illustration

■ 262 RARE AMERICAN EGRET

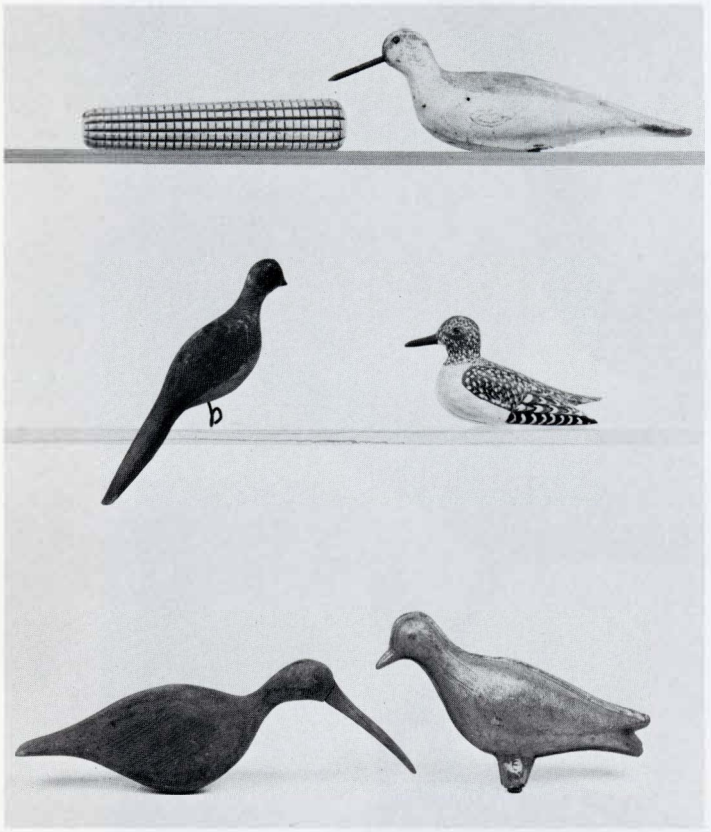
Silhouette from Silverton, New Jersey.

Exhibitions:

New York, Whitney Museum of American Art, *The Flowering of American Folk Art,* February 1–March 24, 1974.

See illustration

[263] [269]



[271] [265]
[272] [266]

■ 263 CORN-ON-THE-COB DECOY
Of carved wood. Together with a Pheasant. 2 *pieces.*

See illustration

■ 264 PRIMITIVE DOWITCHER
From South Jersey. Together with a carved-wing Dowitcher from Long Island, New York. 2 *pieces.*

■ 265 TWO SANDERLINGS
Westhampton, Long Island, New York.

See illustration

■ 266 FOLDING TIN SANDERLING
Together with a rare metal mold for a Plover. 2 *pieces.*

See illustration of one

■ 267 BLACK-BELLIED PLOVER
From South Jersey. Together with a Sanderling from the Eastern Shore, Virginia. 2 *pieces.*

■ 268 SANDERLING
Cork feeder by Thomas Gelston. Together with a flattie Yellowlegs from South Jersey. 2 *pieces.*

■ 269 GREATER YELLOWLEGS
Mason Factory, Detroit; Together with a Kildeer from New England. 2 *pieces.*

See illustration of one

■ 270 TWO SNIPE
A Knot having applied wings. Together with a Black-Bellied Plover of highly glazed composition. 2 *pieces.*

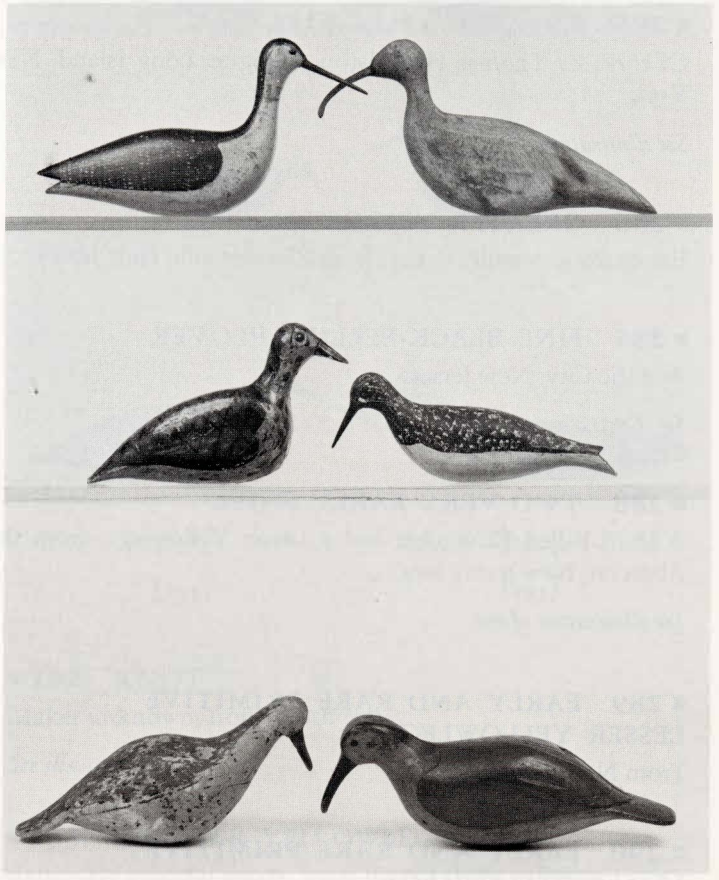
■ 271 DOVE
Together with a Lesser Yellowlegs, both from South Jersey. 2 *pieces.*

See illustration of one

■ 272 HUDSONIAN CURLEW
From Cape May, New Jersey.

See illustration

[276] [278]



[275] [277]

[274] [273]

■ 273 HUDSONIAN CURLEW
Eastern Shore, Virginia.

See illustration

■ 274 BLACK-BELLIED PLOVER
By William Matthews, Chincoteague, Virginia.

See illustration

■ 275 KNOT
Maker unknown, South Jersey.

See illustration

■ 276 RARE GREATER YELLOWLEGS
New England.

See illustration

■ 277 FINE LESSER YELLOWLEGS
Attributed to G. E. Wallace.

See illustration

■ 278 RARE ESKIMO CURLEW
A decoy of this extinct shorebird, from Cape Charles, Virginia.

See illustration

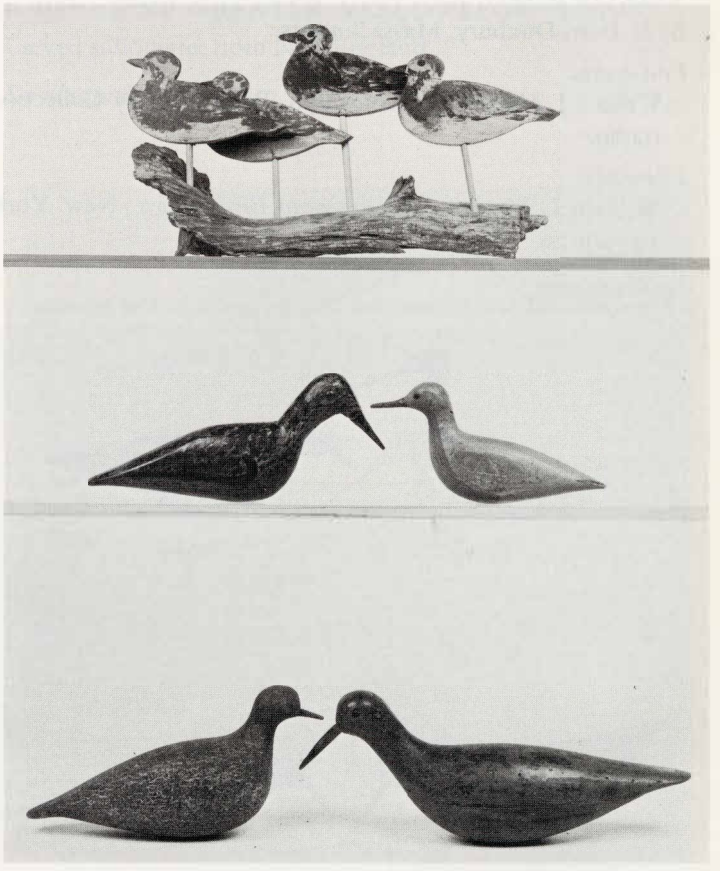
■ 279 FINE KNOT
By Harry Shourdes, Tuckerton, New Jersey.

See illustration

■ 280 RARE HUDSONIAN CURLEW
Of hollow construction, Shelter Island, New York.

See illustration

[282]



[281] [279]

[283] [280]

■ 281 FINE GREATER YELLOWLEGS

Maker unknown, South Jersey.

See illustration preceding page

■ 282 RARE RIG OF FOUR RUDDY TURNSTONES

Cape Cod, Massachusetts.

See illustration preceding page

■ 283 FINE BLACK-BELLIED PLOVER

In fall plumage, from Sommers Point, New Jersey.

See illustration preceding page

Property from the Collection of Ambassador and Mrs. J. William Middendorf II

■ 284 RARE FEEDING GREATER YELLOWLEGS

By E. Burr, Duxbury, Massachusetts.

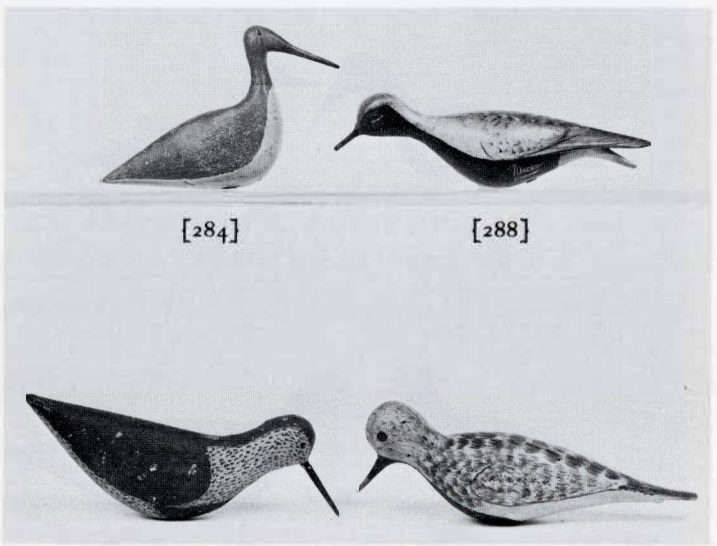
Provenance:

William J. Mackey, Jr. Collection. Bears Mackey Collection stamp.

Literature:

William J. Mackey, Jr., *American Bird Decoys,* New York, 1965, p. 69.

See illustration



[284] [288]

[285] [287]

Property of Various Owners

■ 285 GREATER YELLOWLEGS

Of cork; by Thomas H. Gelston, Quogue, Long Island, New York.

See illustration

■ 286 GREATER YELLOWLEGS

Extremely gracefully decoy, from Pleasantville, New Jersey.

■ 287 FINE BLACK-BELLIED PLOVER

Atlantic City, New Jersey.

See illustration

■ 288 TWO VERY EARLY SNIPE

A Short-Billed Dowitcher and a Lesser Yellowlegs, from the Absecon, New Jersey area.

See illustration of one

■ 289 EARLY AND RARE PRIMITIVE LESSER YELLOWLEGS

From New England.

■ 290 EARLY AND RARE PRIMITIVE LESSER YELLOWLEGS

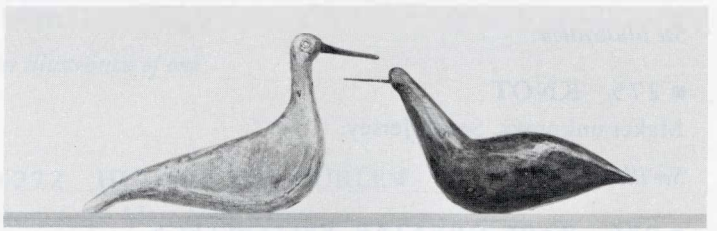
From Gloucester, Massachusetts.

See illustration

■ 291 LESSER YELLOWLEGS

Extremely fine example from Brigantine, New Jersey.

See illustration



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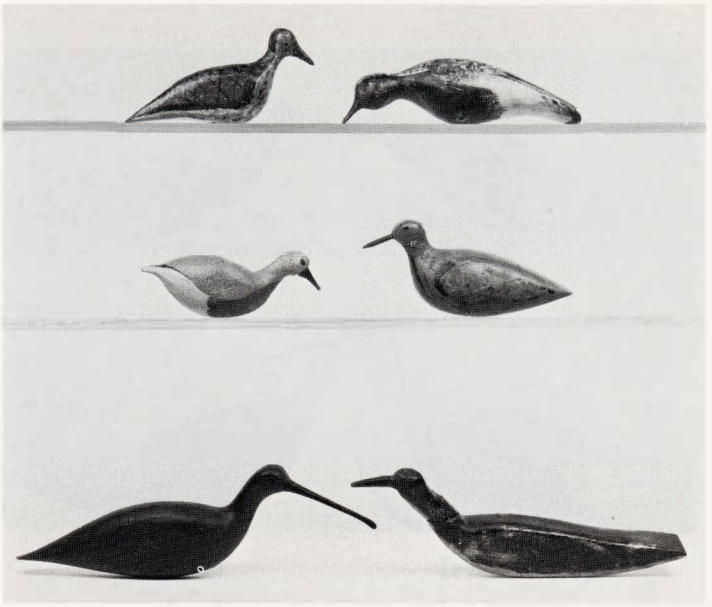
[292] [294]



[298] [297]

[295] [293]

■ 292 KNOT
Maker unknown, from South Jersey.
See illustration

■ 293 GREATER YELLOWLEGS
Extremely graceful decoy, from Barnegat, New Jersey.
See illustration

■ 294 FINE BLACK-BELLIED PLOVER
In feeding position, from Massachusetts.
See illustration

■ 295 EXTREMELY FINE HUDSONIAN CURLEW
Extremely graceful decoy, from Absecon, New Jersey.
See illustration

■ 296 GREATER YELLOWLEGS
By Mason Decoy Factory, Detroit. Together with a canvas Dowitcher in spring plumage. 2 *pieces.*

■ 297 FINE BLACK-BELLIED PLOVER
From Pleasantville, New Jersey.
See illustration

■ 298 KNOT
From Cape Charles, Virginia.
See illustration

■ 299 FINE GREATER YELLOWLEGS
Maker unknown, from New England.
See illustration

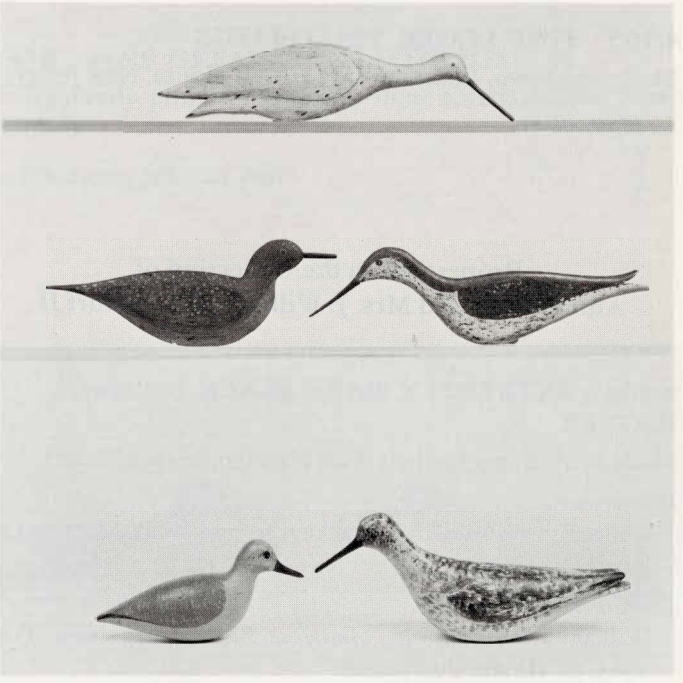
■ 300 BLACK-BELLIED PLOVER
In fall plumage, by Harry Shourdes, Tuckerton, New Jersey.
See illustration

■ 301 RARE GREATER YELLOWLEGS
One of the finest silhouette decoys, from New England.
See illustration

■ 302 RARE GOLDEN PLOVER
Well-carved silhouette, from Nantucket Island.
See illustration

■ 303 FINE GREATER YELLOWLEGS
Carved silhouette, from New England.
See illustration

[301]



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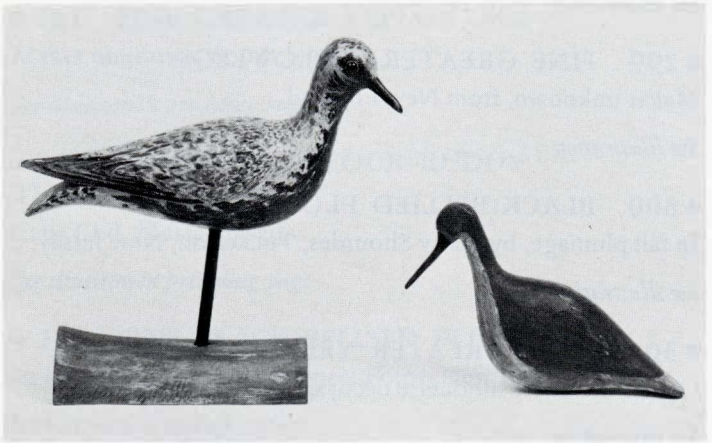

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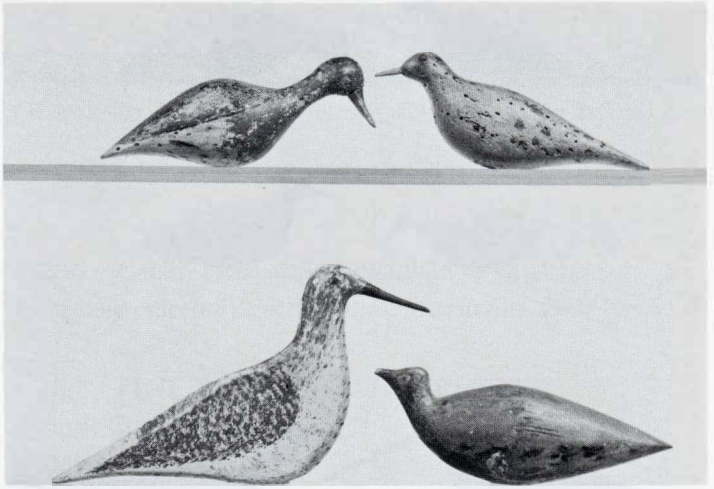


[305] [307]
[304] [310]

■ **304 GREATER YELLOWLEGS**
Well-carved silhouette, from Cape Cod, Massachusetts.

See illustration

■ **305 FINE LESSER YELLOWLEGS**
Maker unknown, from Cape May Court House, New Jersey.

See illustration

Property from the Collection of
Ambassador and Mrs. J. William Middendorf II

■ **306 EXTREMELY RARE BLACK-BELLIED PLOVER**
Made by A. Elmer Crowell, East Harwich, Massachusetts.

Provenance:
Collection of William J. Mackey, Jr. and bears Mackey Collection stamp.

Literature:
William J. Mackey, Jr., *American Bird Decoys*, New York, 1965, pl. III and dust jacket.

See illustration

Property of Various Owners

■ **307 RUDDY TURNSTONE**
Very early example, from Cape May, New Jersey.

See illustration

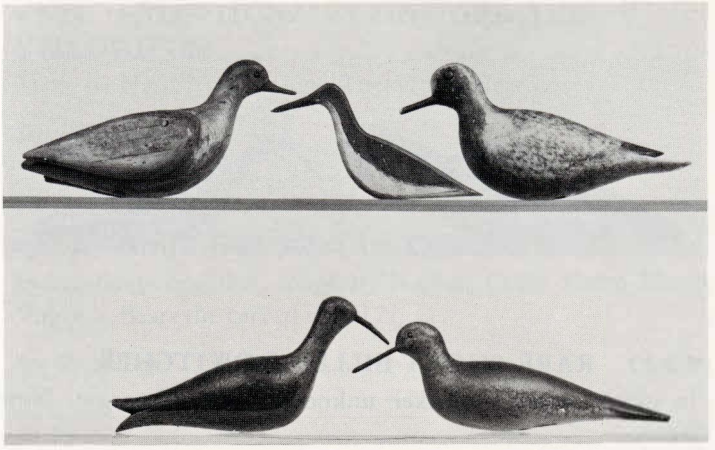
■ **308 FINE DOWITCHER**
In fall plumage, made by William Matthews, Chincoteague, Virginia.

See illustration

■ **309 TWO SNIPE**
One Greater Yellowlegs, mint; together with a sheet-metal silhouette of another Greater Yellowlegs. 2 *pieces*.

■ **310 RARE RUDDY TURNSTONE**
A very fine folk example from Egg Harbor, New Jersey.

See illustration



[316] [311] [313]
[315] [312]

■ 311 LESSER YELLOWLEGS
One of the earliest examples known, from Cape Cod, Massachusetts.

See illustration

■ 312 RARE DOWITCHER
The larger size, in spring plumage, made by the Mason Decoy Factory, Detroit. Mint.

See illustration

■ 313 FINE BLACK-BELLIED PLOVER
From Bayshore, Long Island.

See illustration

■ 314 FINE HUDSONIAN CURLEW
A rare example by Luther Nottingham, Cape Charles, Virginia.

See illustration

■ 315 FINE GREATER YELLOWLEGS
From New England.

See illustration

■ 316 RARE BLACK-BELLIED PLOVER
Having wings applied with wooden pegs, New England origin.

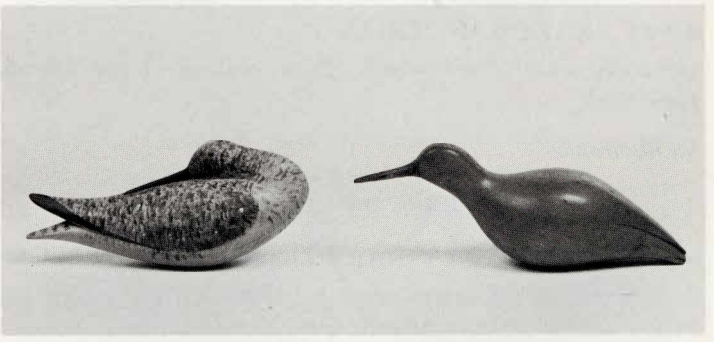
See illustration

■ 317 EXTREMELY RARE SLEEPING GREATER YELLOWLEGS
Made by A. Elmer Crowell, East Harwich, Massachusetts.

See illustration

■ 318 FINE GREATER YELLOWLEGS
Unusual early primitive example, from Knotts Island, North Carolina.

See illustration following page



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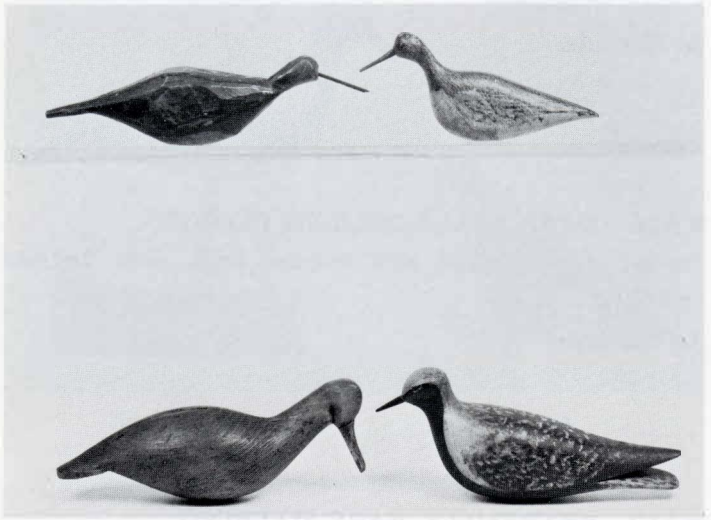
[318] [323]



[319] [320]

■ 319 FINE BLACK-BELLIED PLOVER

Carved by William Matthews, Chincoteague, Virginia.

See illustration

■ 320 EXTREMELY RARE BLACK-BELLIED PLOVER

One of the finest examples from Nantucket Island, maker unknown.

See illustration

■ 321 RARE SANDERLING

Of cork, with carved wings, from Seaford, Long Island, New York.

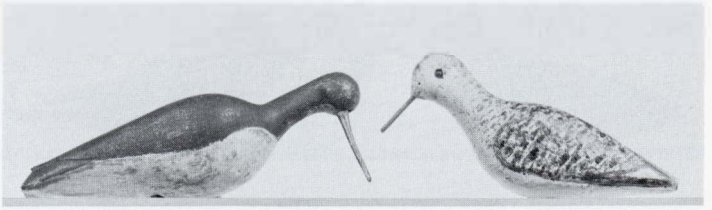
See illustration

■ 322 EXTREMELY RARE LESSER YELLOWLEGS

A fine example of decoy carving, having crossed wing tips. Maker unknown, from Atlantic City, New Jersey area.

See illustration

[322] [321]



■ 323 RARE SHORT-BILLED DOWITCHER

In spring plumage, maker unknown, from Barnegat, New Jersey.

See illustration

■ 324 FINE SICKLE-BILL CURLEW

A decorative example made by the carver of Delaware River decoys, John McLoughlin. Signed.

See illustration following page

■ 325 RARE PAIR OF SANDERLINGS

Made by A. Elmer Crowell, East Harwich, Massachusetts.

Note: This pair of Sanderlings are possibly the earliest known examples made by Crowell.

See illustration following page

■ 326 RARE ESKIMO CURLEW

A fine primitive example of the extinct shorebird, from New England.

See illustration following page

■ 327 EXTREMELY RARE PECTORAL SANDPIPER

In fall plumage, from Marshfield, Massachusetts.

See illustration following page

■ 328 GREATER YELLOWLEGS

Attributed to William Bowman, some repaint.

See illustration following page

■ 329 EXCEPTIONALLY FINE GREATER YELLOWLEGS
Made by Harry V. Shourdes, Tuckerton, New Jersey.

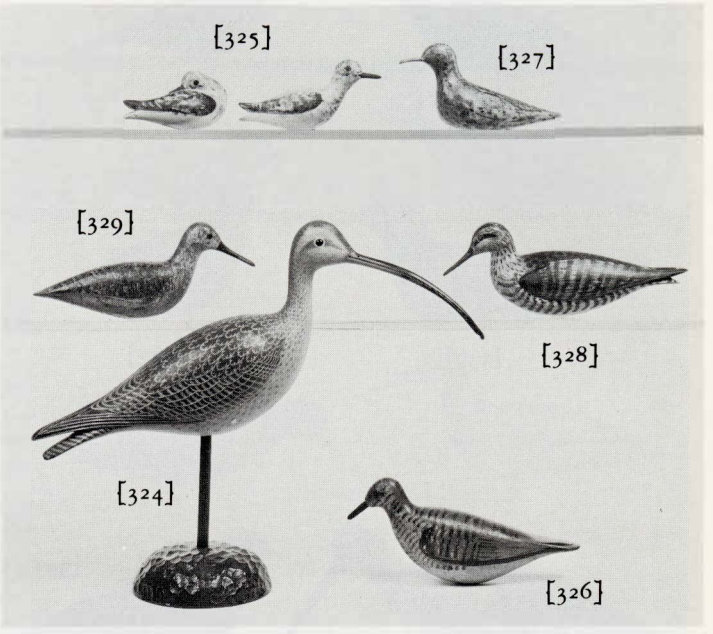
See illustration

■ 330 RARE HUDSONIAN CURLEW
In excellent condition, made by Nathan Cobb, Cobb Island, Virginia. Bears the carved initial *N*.

See illustration

■ 331 FINE WILLET
An excellent example, made by the Mason Decoy Factory, Detroit.

See illustration



■ 332 EXCEPTIONALLY RARE SLEEPING LESSER YELLOWLEGS
One of the finest examples, made by A. Elmer Crowell, East Harwich, Massachusetts.

See illustration

■ 333 RARE PECTORAL SANDPIPER
In spring plumage, made by the J. N. Dodge Company, Detroit; mint.

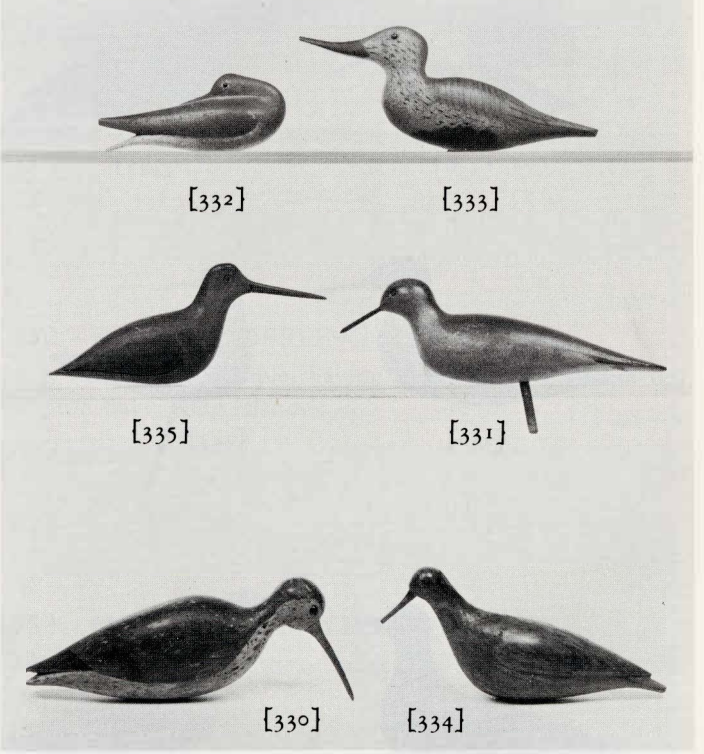
See illustration

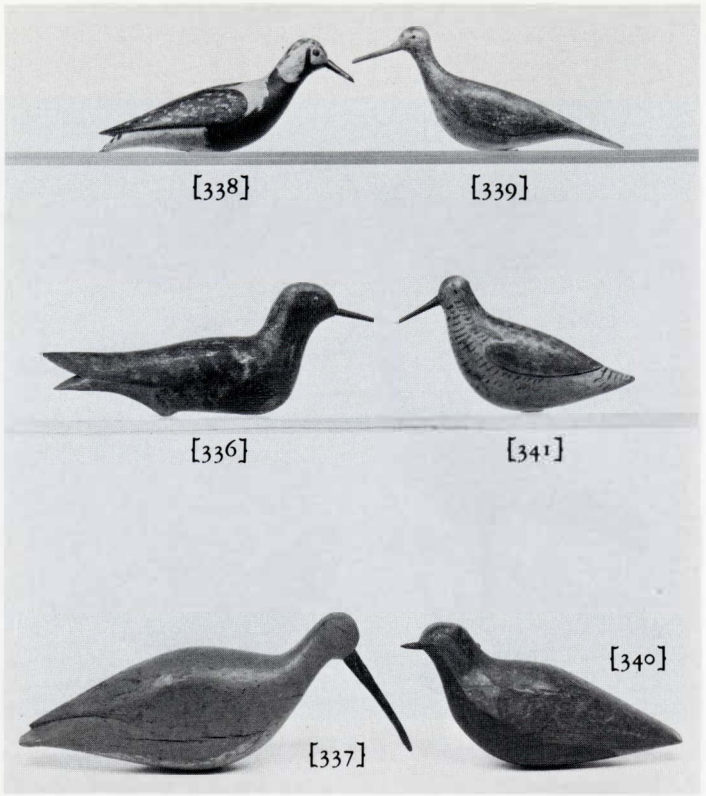
■ 334 FINE GREATER YELLOWLEGS
Having wing carving and wishbone detail, from Princess Anne, Virginia.

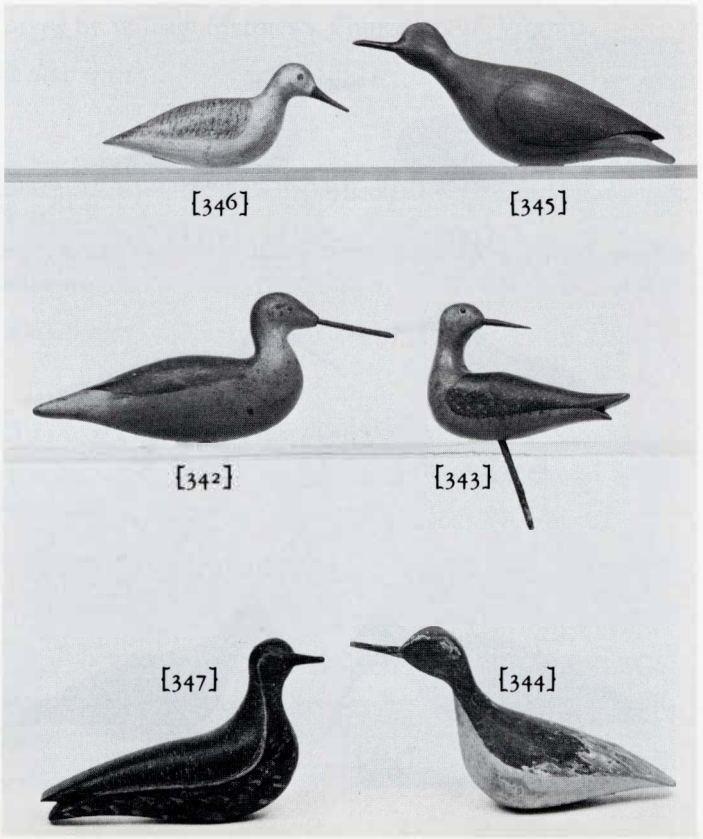
See illustration

■ 335 FINE LONG-BILLED DOWITCHER
A bold example of the 'Jess Birdsall' type.

See illustration







■ **336 FINE BLACK-BELLIED PLOVER**
Having suggestion of carved 'knees', from New England.

See illustration

■ **337 FINE HUDSONIAN CURLEW**
Very early example from the Eastern Shore, Virginia.

See illustration

■ **338 A SUPERB RUDDY TURNSTONE**
Made by a member of the Leeds family, Sommers Point, New Jersey and having beautiful paint pattern and fine detail in wing carving.

See illustration

■ **339 FINE LESSER YELLOWLEGS**
Extremely graceful example, from Absecon, New Jersey.

See illustration

■ **340 RARE GOLDEN PLOVER**
From Nantucket Island, Massachusetts.

See illustration

■ **341 FINE SANDERLING**
Having an excellent paint pattern and carved wing details in the style of Nels Verity, Seaford, Long Island.

See illustration

■ **342 RARE ESKIMO CURLEW**
A fine example of the now extinct shorebird; made by the Mason Decoy Factory, Detroit; mint.

See illustration

■ **343 FINE LESSER YELLOWLEGS**
Very graceful example, from New England.

See illustration

■ **344 RARE GREATER YELLOWLEGS**
Fine example, made by Ira Hudson, Chincoteague, Virginia.

See illustration

■ 345 FINE SHORT-BILLED DOWITCHER

In running position, having spring plumage; from Wachapreague, Virginia.

See illustration preceding page

■ 346 FINE LESSER YELLOWLEGS

An excellent example, made by Harry V. Shourdes, Tuckerton, New Jersey.

See illustration preceding page

■ 347 FINE GOLDEN PLOVER

Extremely graceful decoy, having head turned to the right; from Nantucket Island, Massachusetts.

See illustration preceding page

■ 348 FINE GREATER YELLOWLEGS

In running position, having carved wings and eyes. Made by Nels Verity, Seaford, Long Island.

See illustration

■ 349 FINE PECTORAL SANDPIPER

From Marshfield, Massachusetts.

See illustration

■ 350 GREATER YELLOWLEGS

Fine primitive example, from Knotts Island, North Carolina.

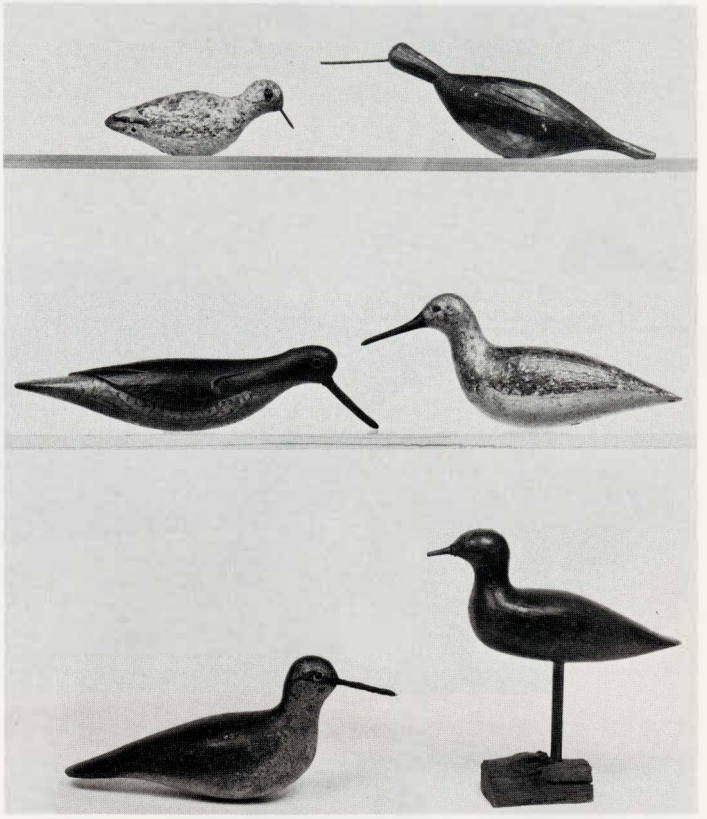
See illustration

■ 351 FINE GREATER YELLOWLEGS

Made by the Mason Decoy Factory, Detroit; in excellent condition.

See illustration

[352] [350]



[348] [353]

[351] [349]

■ 352 RARE SANDERLING

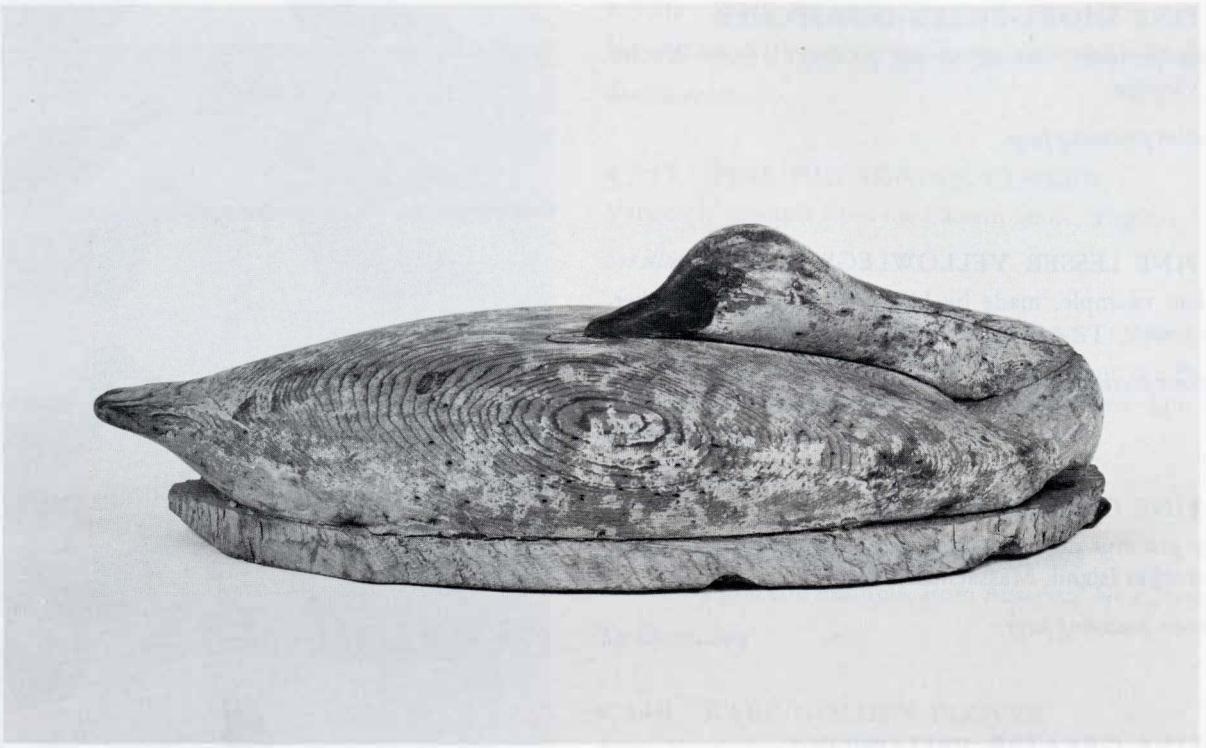
A very early cork example, having carved wing detail; from Hampton Bays, Long Island.

See illustration

■ 353 FINE GREATER YELLOWLEGS

Made by Harry V. Shourdes, Tuckerton, New Jersey; in mint condition.

See illustration



[354]

■ 354 EXTREMELY RARE SLEEPING WHISTLING SWAN

The only known example of a swan made by the famous Albert Laing (1811–86), Stratford, Connecticut. Of hollow construction.

See illustration

■ 355 DRAKE GOLDENEYE

Having head and neck inletted, Maine construction. Together with a fine drake Red-Breasted Merganser, from Massachusetts. 2 *pieces.*

Provenance:

Merganser from the Folk Art Gallery, Stony Point, New York.

See illustration of one following page

■ 356 FINE DRAKE REDHEAD

Made by Lloyd Parker, Parkertown, New Jersey.

See illustration following page

■ 357 FINE DRAKE AMERICAN MERGANSER

Early example, from Oceanside, Long Island.

See illustration following page

■ 358 DRAKE CANVASBACK

Early example, from the St. Clair Flats, Michigan.

See illustration following page

■ 359 RARE AMERICAN MERGANSER DRAKE

A fine primitive example by Eugene Coles, Beesleys Point, New Jersey, *circa* 1870.

See illustration following page

■ 360 HEN WIDGEON

A fine early folk example from New England.

See illustration following page

■ 361 **BLACK DUCK**

An extremely early example, from the Delaware River.

See illustration

■ 362 **GREEN-WINGED TEAL**

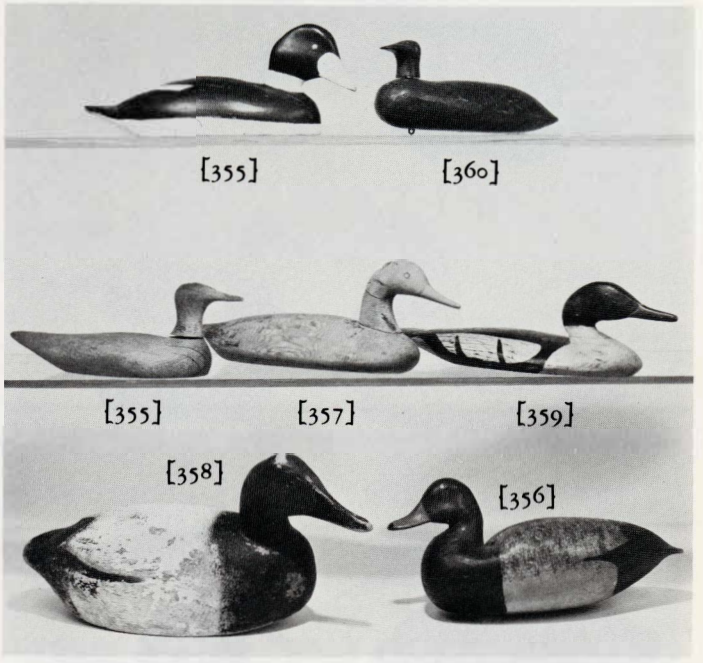
A fine carving with the wishbone detail, of hollow construction, made by Nate Quillen, Rockwood, Michigan, (1831–1908).

See illustration

■ 363 **RARE DRAKE GOLDENEYE**

Made by Harry V. Shourdes, Tuckerton, New Jersey.

See illustration



■ 364 **DRAKE GREEN-WINGED TEAL**

Made by Delbert 'Cigar' Daisey, Chincoteague, Virginia, signed and dated; in mint condition.

See illustration

■ 365 **RARE DRAKE PINTAIL**

Having unusual style of carved tail feathers, made by Ira Hudson, Chincoteague, Virginia.

See illustration

■ 366 **FINE HEN RED-BREASTED MERGANSER**

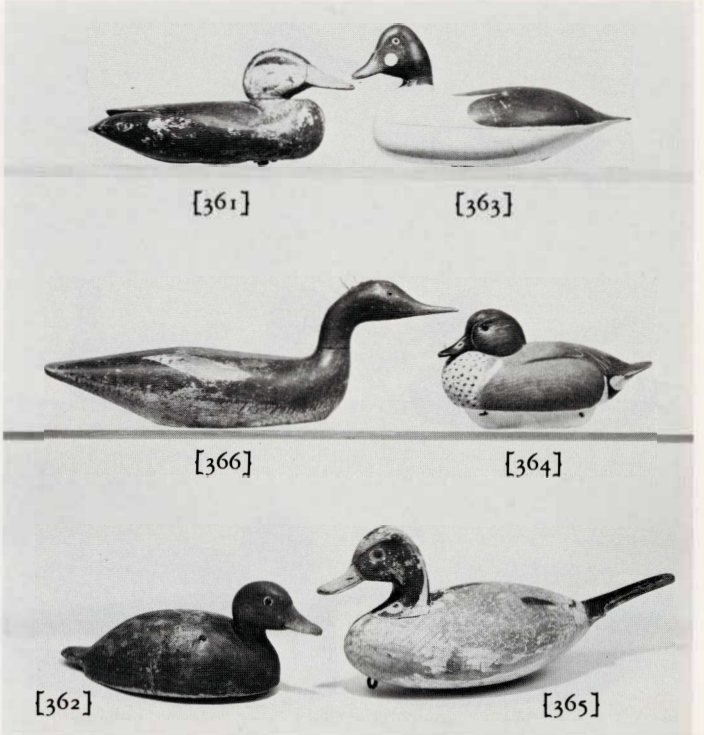
An extremely graceful example, from the Sakonnet River, Rhode Island. Traces of original horse-hair crest visible.

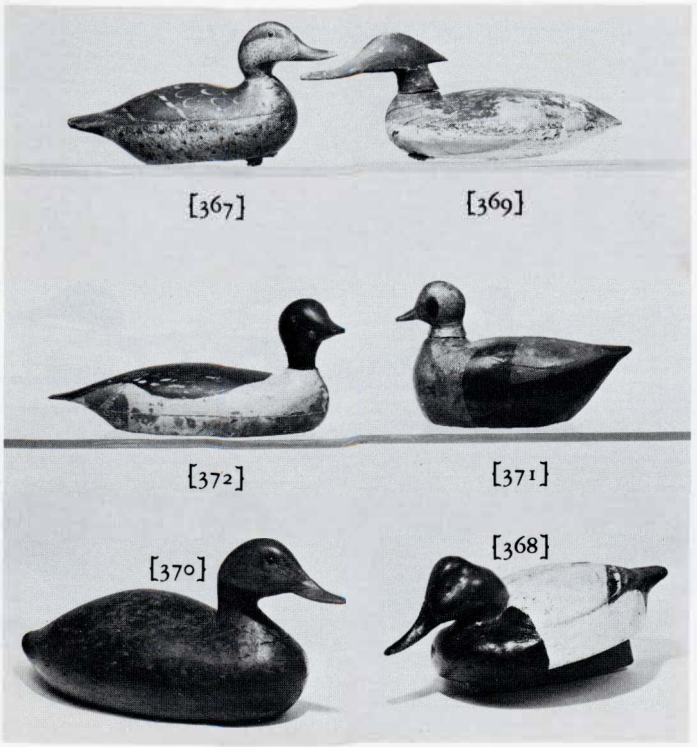
See illustration

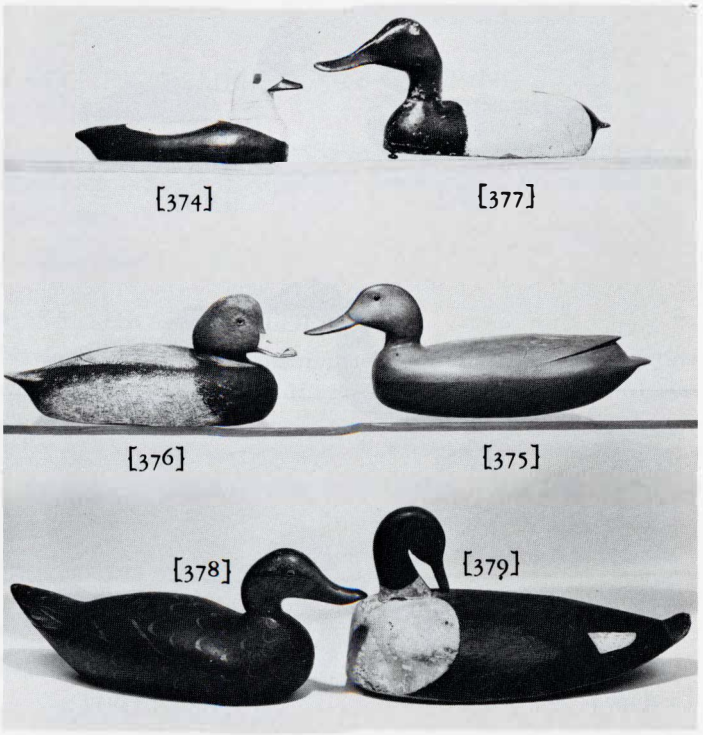
■ 367 **HEN GREEN-WINGED TEAL**

Challenge grade made by the Mason Decoy Factory, Detroit.

See illustration following page







■ 368 FINE DRAKE CANVASBACK
Made by Ben Schmidt, Michigan.

See illustration

■ 369 HEN RED-BREASTED MERGANSER
An extremely early example, from Babylon, Long Island.

See illustration

■ 370 RARE BLACK DUCK
Fine example, made by William Bowman, Long Island, New York.

See illustration

■ 371 RARE LABRADOR DUCK
A fine folk example of the now-extinct waterfowl; of unusual construction from Roslyn, Long Island.

See illustration

■ 372 FINE DRAKE GOLDENEYE
From New England.

See illustration

■ 373 SLEEPING BLACK DUCK
Of New England origin. Together with one Black Duck, one hollow Canada Goose, and two Elmer Crowell Canada Goose heads. 5 *pieces.*

■ 374 DRAKE OLD SQUAW
An extremely early example with carved details; from Oceanside, Long Island.

See illustration

■ 375 DELAWARE RIVER MALLARD
Made by Dan English.

See illustration

■ 376 FINE DRAKE REDHEAD
Made by Ken Anger, Dunnville, Ontario.

See illustration

■ 377 **FINE DRAKE CANVASBACK**

A graceful folk example, from the area of the Illinois River.

See illustration preceding page

■ 378 **FINE BLACK DUCK**

Detroit grade made by the Mason Decoy Factory, Detroit; mint.

See illustration preceding page

■ 379 **RARE DRAKE AMERICAN MERGANSER**

In preening position, a fine folk example; Maine origin.

See illustration preceding page

■ 380 **FINE AND RARE DRAKE BROADBILL**

From the Stratford, Connecticut area, having a cork body and finely carved head.

See illustration

Property from the Collection of Ambassador and Mrs. J. William Middendorf II

■ 381 **RARE HEN GOLDENEYE**

Made by Harry V. Shourdes, Tuckerton, New Jersey; in excellent condition.

Provenance:

The William J. Mackey, Jr., Collection, bears collection stamp.

See illustration

■ 382 **RARE DRAKE PINTAIL**

Fine Delaware River decoy, made by John Dawson, Trenton, New Jersey.

Provenance:

The William J. Mackey, Jr., Collection, bears collection stamp.

See illustration

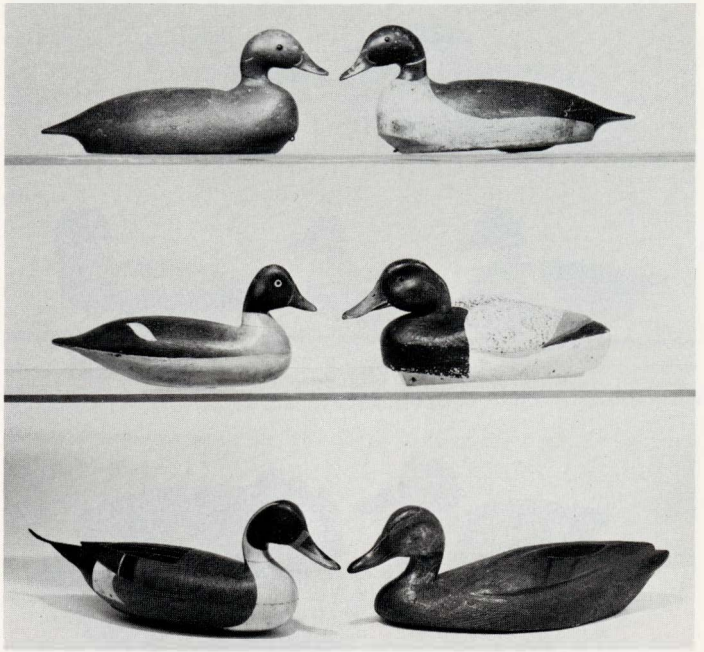
Property of Various Owners

■ 383 **EXTREMELY RARE PAIR OF PINTAILS**

Made by Nate Quillen, Rockwood, Michigan. Each a fine carving with wishbone detail and inscribed, *J.E.N., (1831–1908), by Nate Quillen in 1880 for Jay C. Morse of Chicago while a member of the Pte. Mouille Shooting Club.*

See illustration

[383] [383]



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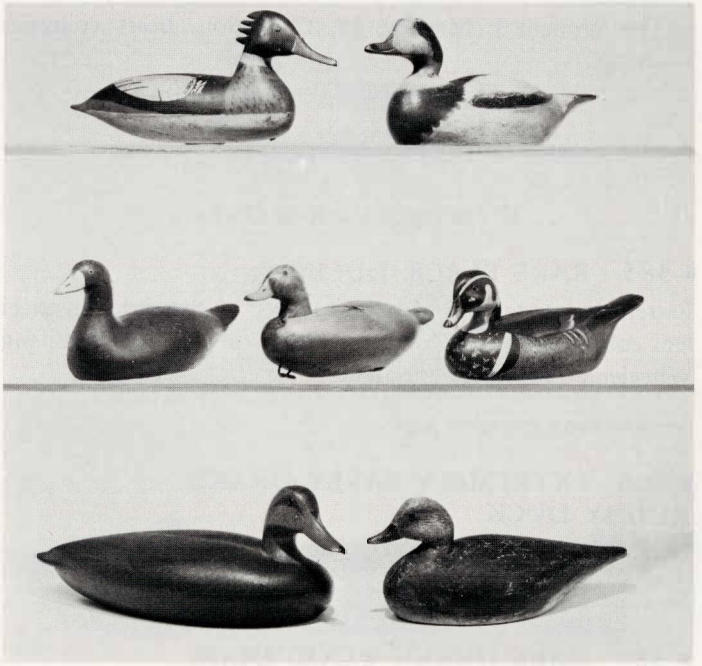

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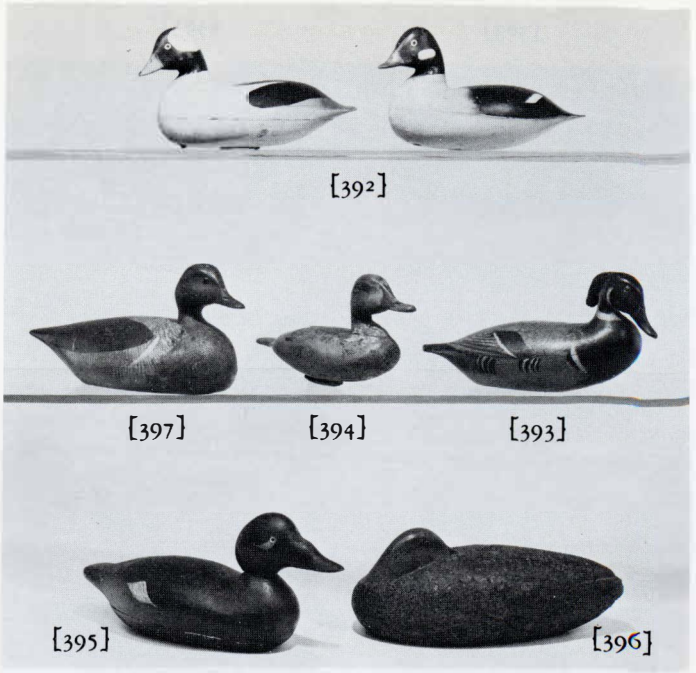


Property from the Collection of
Ambassador and Mrs. J. William Middendorf II

■ 384 EXTREMELY FINE BLACK DUCK

Made by the carver, Pringle of the Dunnville, Ontario area; in mint condition.

Provenance:

The William J. Mackey, Jr., Collection, bears collection stamp.

Note: The carver of this piece taught Ken Anger.

See illustration preceding page

Property of Various Owners

■ 385 RARE BLACK DUCK

Extremely fine carving with head turned to the right; in excellent condition. Made by the famous carver Charles 'Shang' Wheeler, Stratford, Connecticut.

See illustration preceding page

■ 386 EXTREMELY EARLY DRAKE RUDDY DUCK

From Knotts Island, North Carolina.

See illustration preceding page

■ 387 RARE DRAKE WOOD DUCK

Fine example from the Delaware River.

See illustration preceding page

■ 388 FINE AMERICAN COOT

Challenge grade made by the Mason Decoy Factory, Detroit.

See illustration preceding page

■ 389 RARE DRAKE RED-BREASTED MERGANSER

Made by Harry V. Shourdes, Tuckerton, New Jersey; in excellent condition.

See illustration preceding page

■ 390 HEN WIDGEON

Made by A. Elmer Crowell, East Harwich, Massachusetts; in excellent condition.

Note: This widgeon was made for the famous rig, *C.W. Whittier*.

See illustration preceding page

■ 391 RARE DRAKE OLD SQUAW

Made by the Mason Duck Factory, premier grade; in excellent condition.

See illustration preceding page

Property from the Collection of
Ambassador and Mrs. J. William Middendorf II

■ 392 RARE PAIR OF BUFFLEHEADS

Made by Harry V. Shourdes, Tuckerton, New Jersey; in excellent condition.

Provenance:

The William J. Mackey, Jr., Collection, bears collection stamp.

See illustration of one

■ 393 EXTREMELY RARE DELAWARE RIVER DRAKE WOOD DUCK

The only known example made by the carver, John Blair, Philadelphia.

See illustration

■ 394 RARE DRAKE GREEN-WINGED TEAL

A fine example by Lee and Lem Dudley, Knotts Island, North Carolina.

See illustration

■ **395 FINE DRAKE WHITE-WINGED SCOTER**
Made by the Mason Decoy Factory, Detroit; in excellent condition.

See illustration preceding page

■ **396 RARE SLEEPING BLACK DUCK**
Having cork body, made by carver Charles 'Shang' Wheeler, Stratford, Connecticut.

See illustration preceding page

Property of Various Owners

■ **397 RARE DRAKE GREEN-WINGED TEAL**
Made for the *Keith* rig by A. Elmer Crowell, East Harwich, Massachusetts.

See illustration preceding page

■ **398 FINE BLACK DUCK**
An excellent example of the 'full crop,' bearing the carved initial *N;* made by Nathan Cobb, Cobb Island, Virginia.

See illustration

■ **399 FINE DRAKE AMERICAN MERGANSER**
An excellent folk example made by Ira Hudson, Chincoteague, Virginia.

See illustration

■ **400 RARE PAIR BLUE-WINGED TEAL**
Made by Ken Anger, Dunnville, Ontario; in excellent condition.

See illustration

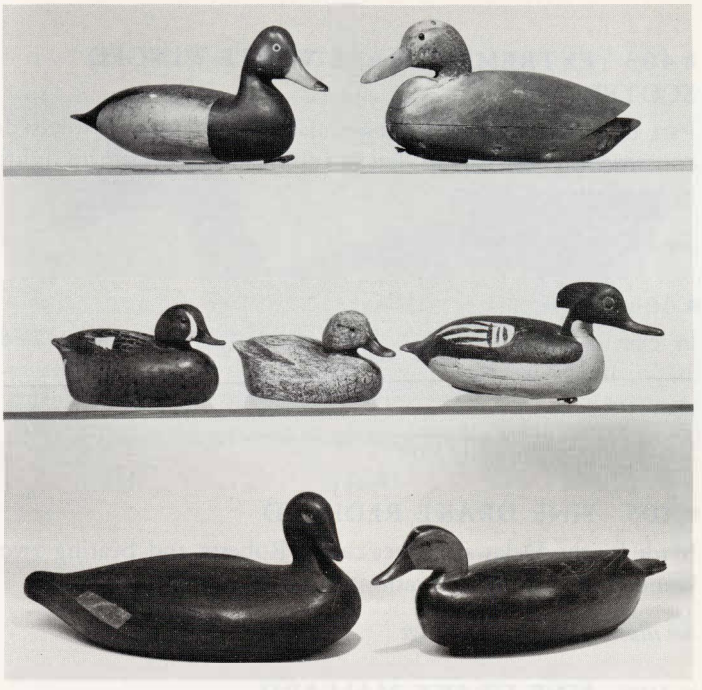
■ **401 RARE DRAKE REDHEAD**
Made by Harry V. Shourdes, Tuckerton, New Jersey; in excellent condition.

See illustration

■ **402 FINE BLACK DUCK**
An excellent example of a Delaware River decoy, carved by Dan English, Florence, New Jersey.

See illustration

[401] [398]



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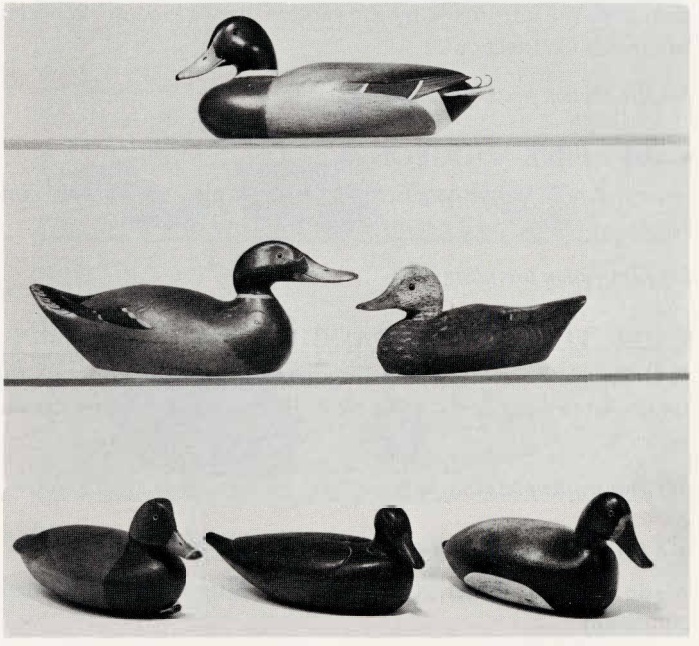


[406] [404]

[405] [408] [409]

■ 403 EXTREMELY RARE WHITE-WINGED SCOTER

Part of a rig from Monhegan Island, Maine, of inletted-construction with carved details and head turned to the right; in excellent condition.

See illustration preceding page

■ 404 FINE HEN WIDGEON

In excellent condition, bearing the rectangular impressed mark; made by A. Elmer Crowell, East Harwich, Massachusetts.

See illustration preceding page

■ 405 FINE DRAKE REDHEAD

Made by the Delaware River carver Roberts and bearing two brand marks; some restorations.

See illustration preceding page

■ 406 FINE DRAKE MALLARD

Challenge grade, made by the Mason Decoy Factory, Detroit.

See illustration preceding page

■ 407 EXTREMELY RARE DRAKE MALLARD

With all of the refinements in carving and painting, the head turned to the left; made by the carver Charles 'Shang' Wheeler, Stratford, Connecticut.

See illustration preceding page

■ 408 FINE WIDGEON

An extremely early American folk example, of hollow construction with carved details; New England origin.

See illustration preceding page

■ 409 FINE HEN BROADBILL

A Delaware River decoy bearing a metal identification of the maker Burkley, Fieldsboro, New Jersey; in excellent condition.

See illustration preceding page

■ 410 FINE DRAKE HOODED MERGANSER

Made by Dan Jester, Chincoteague, Virginia; in excellent condition.

See illustration following page

■ 411 FINE DRAKE BLUE-WINGED TEAL

Challenge grade, made by the Mason Decoy Factory, Detroit.

See illustration following page

■ 412 FINE DRAKE RUDDY DUCK

In mint condition, South Jersey.

See illustration following page

■ 413 FINE DRAKE PINTAIL

In resting position with full crop, Delaware River.

See illustration following page

■ 414 EXTREMELY FINE HEN BUFFLEHEAD

Made by Harry V. Shourdes, Tuckerton, New Jersey.

See illustration following page

■ 415 FINE HEN RED-BREASTED MERGANSER

From West Islip, Long Island.

See illustration following page

■ 416 FINE HEN OLD SQUAW

Maine origin.

See illustration following page

■ 417 HEN HOODED MERGANSER

In excellent condition, made by Dan Jester, Chincoteague, Virginia.

See illustration following page

■ 418 DRAKE WIDGEON

An early example made for the *C. W. Whittier* rig by A. Elmer Crowell, East Harwich, Massachusetts.

See illustration following page

■ 419 FINE AMERICAN COOT

Made by Joseph Lincoln, Accord, Massachusetts, with head and neck in cast metal.

See illustration following page

■ 420 HEN BUFFLEHEAD

In excellent condition, South Jersey.

See illustration following page

■ 421 FINE PAIR OF OLD SQUAWS

Extremely early examples, Maine origin.

See illustration of one

■ 422 FINE CANADA GOOSE

Known as an 'Ice Goose' with a finely carved head.

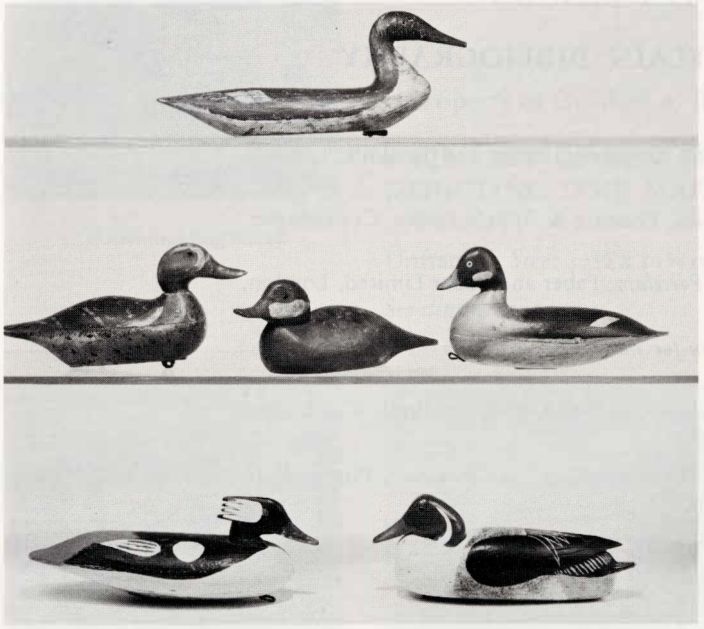
Note: This goose was made about 1918 by Capt. Dequillfeldt, Amityville, Long Island. The Captain performed in shooting exhibitions with Annie Oakley.

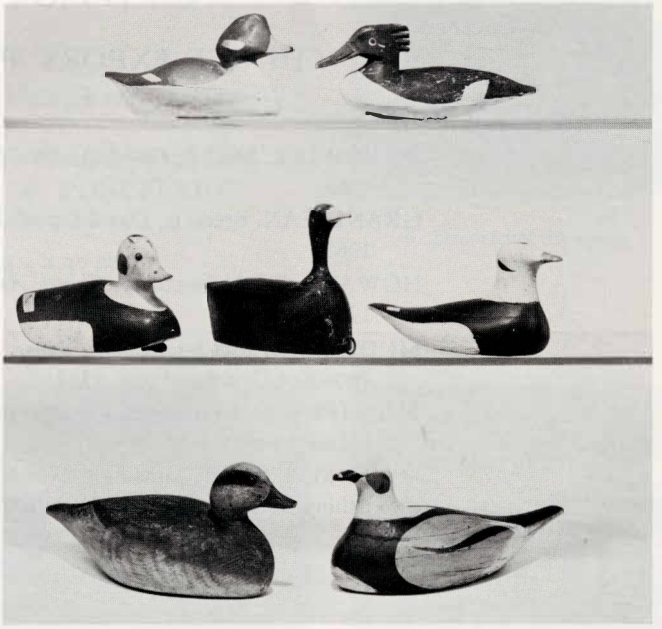
See illustration

[422]

[415]

[417] [420]





[411] [412] [414]

[410] [413]

[416] [419] [421]

[418] [421]

[END OF SECOND SESSION]

IMPORTANT NOTICE

Sotheby Parke Bernet, New York, is now stating in the catalogue descriptions all major repairs and damages on lots in European Ceramics and Chinese Export sales. Clients should be advised that all lots should be viewed *personally,* as that which constitutes a *major* repair or damage may prove to be a matter of personal judgment. If one is unable to view a sale personally, a more detailed condition report may be obtained by calling the Porcelain Department at 212-472-3517 or 3518.

It should be noted, however, that this service in no way negates Item 1 in our "Conditions of Sale", which states that all items are sold on an "as is" basis.

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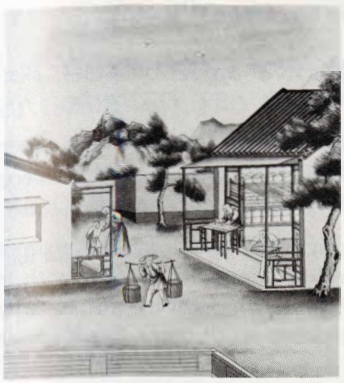


1. Cutting bricks of petuntse and kaolin.

2. Mixing the petuntse and kaolin.

3. Kneading the clay.

4. Potter forming wares.

5. Potter molding wares.

THIRD SESSION
Friday · November 7, 1975 at 10:15 a.m.
Catalogue Numbers 423 to 614

CHINESE EXPORT PORCELAIN

Property of Gordon A. Rust · Montchanin, Delaware

■ 423 SET OF TEN CHINESE WATERCOLORS DEPICTING 'THE MAKING OF PORCELAIN'

Unframed. *Size:* 13½ x 11¾ *inches* (34.3 x 30 *cm.*)

See illustrations

6. Decorating the wares.

7. Firing the wares.

8. A prospective purchaser.

9. Packing the wares for shipment.

10. Delivering the wares to the boat.

[424]

Property of the Metropolitan Museum of Art
Selections from
The Helena Woolworth McCann Collection

■ **424 FINE CHINESE EXPORT DISH FROM THE SO-CALLED À LA POMPADOUR SERVICE**

CIRCA 1740

The whole painted in tones of iron-red, blue, turquoise, green, yellow, aubergine and gilding with oriental flowers, the rim with four cartouches containing fish and hawks. *Diameter* 10 *inches* (25.4 *cm.*)

Note: This service traditionally is said to have been made for Madame de Pompadour, the mistress of Louis XV of France. Beurdeley, p. 108, however, questions the validity of this attribution, suggesting that it is doubtful the famed courtesan (née Jeanne-Antoinette Poisson) would have allowed such a reference to her humble origins as the fish to appear on her dinner service.

A covered potpourri vase from this service was sold in these rooms on January 30, 1975, lot 105; and another is illustrated by Beurdeley, p. 194, cat. 190. See also Phillips, p. 89, pl. 20.

See illustration

Property of a London Private Collector

■ **425 FINE CHINESE EXPORT SMALL MUG**

CIRCA 1700

Painted in underglaze-blue, iron-red, pale aubergine, green and gold with three flowering lotus plants, *ju-i fungus mark in underglaze-blue. Height* 3⅞ *inches* (9.8 *cm.*)

Note: The shape of this mug originated in Chinese porcelain of the 17th Century, but was widely copied in Europe, both in silver of the last quarter of the 17th Century (often with chinoiserie chasing), and in ceramics of all types. See lot 83 in this catalogue.

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ **426 FINE CHINESE EXPORT MUG**

CIRCA 1740

Painted with *famille-rose* fruit and flowers below an iron-red border, the rim with a blue enamel lappet band. *Height* 4⅛ *inches* (10.5 *cm.*)

See illustration

■ **427 ANOTHER FINE CHINESE EXPORT MUG**

CIRCA 1740

Painted in *famille-rose* enamels, the rim with a brown trellis diaper border within black and gold bands. *Height* 4 *inches* (10.2 *cm.*)

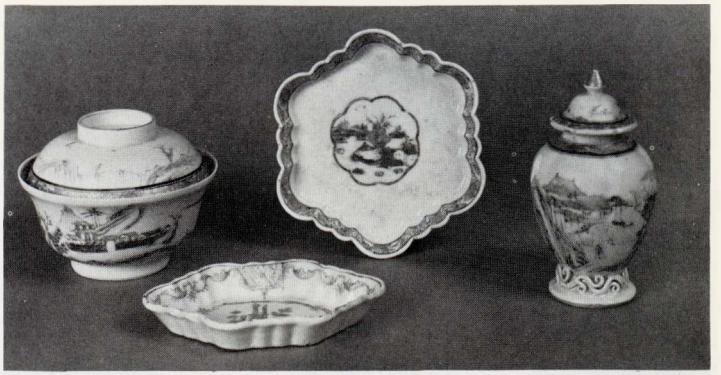
See illustration

[426] [425] [427]

■ **428 CHINESE EXPORT BOWL, A COVER AND A COVERED TEA CADDY** *CIRCA 1745*

Each piece painted in *grisaille* and gilding, the bowl in eggshell porcelain and with pencilled decoration, (minor imperfections). *Heights* 3½ *inches* (8.8 *cm.*) *and* 5⅛ *inches* (13 *cm.*)

See illustration



[428] [429] [429] [428]

■ **429 CHINESE EXPORT TEAPOT STAND AND A SPOON TRAY** *1740–60*

The teapot stand painted in *grisaille, bianco-sopra-bianco* and gilding heightened in iron-red; the spoon tray painted in rose *camaieu* with three European figures. *Widths* 5⅜ *inches* (13.6 *cm.*) *and* 5⅛ *inches* (13 *cm.*)

See illustration

■ **430 RARE CHINESE EXPORT MYTHOLOGICAL PLATE** *CIRCA 1745*

Crisply painted in *grisaille* and gilding heightened in flesh tones with a central scene of Hercules flanked by two goddesses within a gilt scroll border. *Diameter* 9 *inches* (22.8 *cm.*)

Note: A plate with a very similar border is illustrated by Phillips, p. 149, pl. 65.

See illustration

[430]

■ **431 FINE CHINESE EXPORT GRISAILLE-DECORATED PLATE** *1740–50*

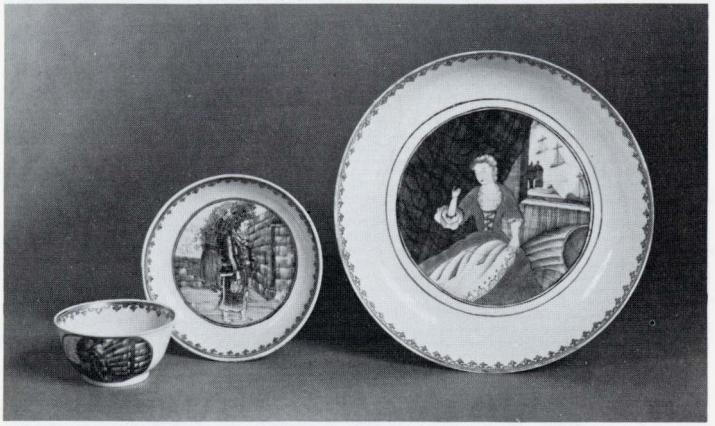
Painted with a Dutch fishing scene *after a woodcut by Abraham Bloemart* within a strapwork border heightened in gilding. *Diameter* 9¼ *inches* (23.5 *cm.*)

Note: A similar plate was in the collection of Mrs. Edward F. Hutton, sold in these rooms on June 7, 1972, lot 25.

A puce-decorated plate in this pattern is illustrated by Beurdeley, p. 177, cat. 123. For a plate with this central design, but a different border, and for the original print from which the design was derived, see Scheurleer, figs. 206 and 207.

See illustration

[431]



[432] [433]

■ 432 RARE GRISAILLE-DECORATED CHINESE EXPORT TEABOWL AND SAUCER *CIRCA 1750*

Depicting 'Provender for the Monastery' with a figure concealed in a sheaf of wheat borne by a monk, the rims with gilt spearhead borders, (teabowl hair cracked).

Note: A teabowl and saucer with this decoration were sold at Sotheby's on April 29, 1975, lot 116.

This subject was popular in European Porcelain, not only appearing as painted decoration, but also in the form of scent bottles in Chelsea and Meissen porcelain; see *E.C.C. Transactions,* vol. 2, pl. C, no. c.

See illustration

Property of the Metropolitan Museum of Art
Selections from
The Helena Woolworth McCann Collection

■ 433 CHINESE EXPORT 'SEAMSTRESS' DISH *CIRCA 1750*

The center painted *en grisaille* with a needlewoman wearing a gold dress, her skin heightened in flesh tones, the gilt spearhead border outlined in iron-red, (imperfections). *Diameter* 8¼ *inches* (21 *cm.*)

Note: This dish is illustrated in Phillips, p. 75, color pl. 9. A plate from this service was sold in these rooms on January 30, 1975, lot 114.

See illustration

Property of Various Owners

■ 434 FINE CHINESE EXPORT PLATTER *CIRCA 1755*

Painted in dark rose and gilding. *Length* 14¾ *inches* (37.2 *cm.*)

See illustration

■ 435 PAIR OF CHINESE EXPORT SOUP PLATES *CIRCA 1755*

En suite with the preceding lot. *Diameter* 9 *inches* (22.8 *cm.*)

See illustration

[435] [434] [435]

■ 436 **PAIR OF CHINESE EXPORT SHAPED OVAL PLATTERS** *CIRCA 1755*

Each painted with *famille-rose* flowers, the rococo rims molded with oval bosses. *Length* 15¾ *inches* (40 *cm.*)

See illustration of one

■ 437 **RARE CHINESE EXPORT DUTCH-DECORATED DISH**

MID-18TH CENTURY

The whole molded with lotus petals and painted in a *famille-verte* palette with a variation of 'The Cherry Pickers', the reverse with three stylized iron-red flowerheads, (two hair cracks). *Diameter* 8⅛ *inches* (20.7 *cm.*)

Note: This well-known subject was popularized through a print by Nicolas Ponce after Antoine Baudouin. See footnote to lot 463.

See illustration

[437] [438]

Property of Gordon A. Rust · Montchanin, Delaware

■ 438 **FINE CHINESE EXPORT DUTCH-DECORATED TANKARD**

18TH CENTURY

Painted in tones of iron-red, green, blue, brown, black and gilding with a European shepherd and shepherdess tending their flock by a stream. *Height* 5⅝ *inches* (14.3 *cm.*)

See illustration

■ 439 **FINE CHINESE EXPORT TANKARD**

18TH CENTURY

Decorated in iron-red and gold with an oriental fishing scene. *Height* 5¾ *inches* (14.7 *cm.*)

See illustration

[436]

■ 440 **FINE CHINESE IMARI TANKARD**

18TH CENTURY

The base molded with two concentric bands. *Height* 6½ *inches* (16.5 *cm.*)

See illustration

■ 441 **CHINESE EXPORT TANKARD**

CIRCA 1750

Molded with lotus blossoms and painted in *famille-rose* enamels with fruits and flowers. *Height* 6¼ *inches* (15.8 *cm.*)

Note: A set of three graduated tankards with this decoration was in the Corey Collection, sold in these rooms on December 6, 1974, lot 171.

See illustration

[439] [440] [441]

[442] [444] [443]

■ **442 FINE CHINESE EXPORT FAMILLE-ROSE TANKARD** *CIRCA 1750*

Painted with flowers within turquoise trellis diaper borders. *Height* 5½ *inches* (14 *cm.*)

See illustration

■ **443 CHINESE EXPORT FAMILLE-ROSE TANKARD** *CIRCA 1780*

The rim with an iron-red and purple zig-zag ribbon border above floral sprays. *Height* 5¾ *inches* (13.5 *cm.*)

See illustration

[445] [446]

Property of a New York Private Collector

■ **444 FINE CHINESE EXPORT LOTUS SAUCER DISH** *19TH CENTURY*

Painted with shaded yellow and pink petals around a turquoise center, *six character mark of Ch'ien Lung;* together with a pair of plates (*circa* 1750) decorated *en grisaille* with oriental flowers, (imperfections). 3 *pieces. Diameter* 6 *inches* (15.3 *cm.*)

See illustration

Property of the Metropolitan Museum of Art
Selections from
The Helena Woolworth McCann Collection

■ **445 CHINESE EXPORT DISH MADE FOR THE CONTINENTAL MARKET** *1760–70*

Painted with a black and yellow gourd, a golden pear, purple plums, brown figs and *famille-rose* flowers surrounded by sprigs of yellow cherries, red currants and flowers. *Diameter* 9⅜ *inches* (23.9 *cm.*)

Note: A platter from this service is illustrated in Phillips, p. 153, pl. 68; and Beurdeley, p. 196, cat. 199. While the decoration may well have been inspired by German porcelain examples (Phillips illustrates a Kunersberg plate, p. 153, fig. 49), it is thought that this service was made for the Portuguese Market.

See illustration

■ **446 CHINESE EXPORT PLATE MADE FOR THE CONTINENTAL MARKET** *1760–70*

From the same service as the preceding lot and similarly decorated, the pear and figs, however, in iron-red. *Diameter* 9¼ *inches* (23.7 *cm.*)

Note: See footnote to the preceding lot.

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ **447 FINE CHINESE EXPORT TANKARD PAINTED IN MEISSEN STYLE** *MID-18TH CENTURY*

Decorated with a quatrefoil cartouche painted in *famille-rose* enamels with Dutchmen unloading bales in a river landscape, and flanked by sprays of gilt oriental flowers outlined in *grisaille* and iron-red. *Height* 5⅛ *inches* (13 *cm.*)

Note: Another bell-shaped tankard depicting this scene was sold at Sotheby's on July 6, 1971, lot 147.

See illustration on opposite page

■ **448 ANOTHER FINE CHINESE EXPORT MEISSEN STYLE TANKARD**

MID-18TH CENTURY

En suite with the preceding tankard, but of slightly larger size. *Height* 5⅜ *inches* (14.4 *cm.*)

See illustration

Property of Another Owner

■ **449 CHINESE EXPORT MEISSEN STYLE TEAPOT AND A COVER** *1750–75*

Painted on either side in *grisaille,* brown, blue and green with two deer in a landscape within puce and iron-red foliate scroll-work, the spout mounted in silver, the cover married; together with a blue and white milk jug and cover (*circa* 1795) initialled *JH* within a mantled shield. 2 *pieces. Height* 4½ *inches* (11.6 *cm.*)

See illustration

■ **450 PAIR OF CHINESE EXPORT DISHES AND A PAIR OF BATAVIAN WARE SAUCERS**

1760–80

The circular dishes with shaped rims outlined in spearhead borders, the centers with *famille-rose* floral sprigs; the saucers painted with pink, blue and turquoise oriental flowers within pink cell diaper vignettes, the exteriors in lustrous *café-au-lait. Diameters* 9⅛ *inches* (23.2 *cm.*) *and* 5⅜ *inches* (13.5 *cm.*)

■ **451 CHINESE EXPORT FAMILLE-ROSE BOWL**

CIRCA 1770

The exterior painted with Oriental figures in a garden, the interior with floral sprays within a gilt spearhead border, (imperfections). *Diameter* 12½ *inches* (32 *cm.*)

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ **452 RARE CHINESE EXPORT MUG WITH EUROPEAN FIGURAL DECORATION**

CIRCA 1760

Painted in *famille-rose* enamels after a European engraving said to be the *'Coucher de Louis XV'*, (handle replaced and mug repaired). *Height* 4⅜ *inches* (12 *cm.*)

See illustration

[447] [448] [449]

[451]

[452] [453] [454]

455. Anchorage at Whampoa

455. Hongs at Canton

■ 453 **RARE CHINESE EXPORT TANKARD WITH EUROPEAN FIGURE DECORATION** *CIRCA 1760*

Painted in strong *famille-rose* enamels with a European boudoir scene, the strap handle (repaired) flanked by oriental shrubbery. *Height* 6 *inches* (15.5 *cm.*)

Note: This is probably one of a set of three graduated tankards painted with this scene; a smaller version from the Harbeson Collection was sold in these rooms on April 4, 1972, lot 44.

This scene does appear painted in *grisaille* on a set of plates inscribed MARETIE VAN BEME and dated 1752. Two plates from this set were sold at Sotheby's on November 6, 1973, lots 212 and 213.

See illustration on previous page

■ 454 **CHINESE EXPORT BELL-SHAPED TANKARD WITH MYTHOLOGICAL DECORATION** *MID-18TH CENTURY*

Painted in *grisaille*, *famille-rose* enamels and gilding with Apollo playing a lyre beneath a border of blue enamel leaves and gold berries, (restored). *Height* 5¼ *inches* (13.5 *cm.*)

See illustration on previous page

■ 455 **RARE AND IMPORTANT CHINESE EXPORT 'HONG' PUNCH BOWL** *CIRCA 1765*

Enamelled in a full *famille-rose* palette heightened in black and gold with two scroll-outlined panels, the first a view of the anchorage at Whampoa, the reverse a view of two hongs at Canton, separated by small cartouches of oriental landscapes and flowers reserved on a gilt vermicule ground, the interior with a floral bouquet, (hair crack). *Diameter* 16 *inches* (40.8 *cm.*)

Note: This 'hong' bowl is a particularly early example, and unusual in its depiction of the anchorage at Whampoa (twelve miles below Canton), and only two of the eventual thirteen hongs (or factories), the national flags of which have been stylized beyond identification.

A later 'hong' bowl from the Channing Hare Collection was sold in these rooms on December 12, 1970, lot 271. See also Mudge, p. 113, figs. 41a–c; and Phillips, pp. 14 and 15, fig. 8.

See illustration

Property of Various Owners

■ 456 **CHINESE EXPORT INITIALLED SOUP TUREEN, COVER AND STAND** *CIRCA 1770*

Of oblong octagonal form, each piece painted with *famille-rose* floral sprigs surrounding an iron-red and gilt cipher within spearhead borders, (cover and stand repaired). *Length of stand* 14¾ *inches* (37.4 *cm.*)

■ 457 **PAIR OF CHINESE EXPORT SMALL PLATTERS** *CIRCA 1770*

Painted with pink, purple and iron-red flowers with green and brown leaves, black and brown insects, and pink, iron-red and grey scrolls all heightened in gilding, (one hair cracked). *Length* 10⅜ *inches* (26.3 *cm.*)

Note: A larger platter in this pattern was sold in these rooms on January 30, 1975, lot 148.

See illustration

[457]

■ 458 **CHINESE EXPORT 'MANDARIN PALETTE' PUNCH BOWL** *CIRCA 1770*

Painted with alternating panels of figures in oriental or European landscapes separated by European flowers and scrollwork on a gilt filigree ground, (hair crack). *Diameter* 15⅛ *inches* (38.8 *cm.*)

See illustration

[458]

■ 459 **CHINESE EXPORT 'MANDARIN PALETTE' JARDINIÈRE AND STAND** *CIRCA 1780*

Decorated with panels of figures and animals on a purple scalework ground, (jardinière with hair crack). *Diameter of stand* 5½ *inches* (14 *cm.*)

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ 460 **CHINESE EXPORT TEAPOT AND COVER** *CIRCA 1780*

Painted on either side with iron-red and brown deer before a purple lake. *Height* 5 *inches* (12.8 *cm.*)

Note: Sold in these rooms on October 29, 1971, lot 130.

See illustration

[459]
[460]

■ 461 **CHINESE EXPORT FAMILLE-ROSE BOWL** *CIRCA 1775*

Painted in tones of puce, purple, green and iron-red with flowers beneath a scalework border, (repaired rim chip and hair crack). *Diameter* 11⅜ *inches* (29 *cm.*)

See illustration

[461]

[462]

Property of Other Owners

■ 462 FINE CHINESE EXPORT BOWL

CIRCA 1775

Painted on the exterior with panels of flowers and figures in *famille-rose* enamels within underglaze-blue borders. *Diameter* 10⅛ *inches* (26 *cm.*)

See illustration

[463] [464]

[465] [466] [467]

■ 463 CHINESE EXPORT 'CHERRY PICKERS' SMALL TEABOWL AND SAUCER *CIRCA 1775*

Painted in tones of green, iron-red, purple, blue, *grisaille* and gilding within a gold and red chain border.

Note: A teabowl and saucer from this service were in the Gries Collection, sold in these rooms on October 6, 1970, lot 328.

This subject is taken from a print by Nicolas Ponce after Antoine Baudouin, the brother-in-law of François Boucher; and it was the inspiration for Boucher's large painting, which now hangs in the Iveagh Bequest, Kenwood House. The print, the painting, and a plate from this service are illustrated by Beurdeley, p. 54, figs. 27–29. See also Phillips, p. 142, pl. 60; and Scheurleer, pls. 213 and 214.

See illustration

■ 464 CHINESE EXPORT TEABOWL AND SAUCER WITH BRITISH MARINE DECORATION

CIRCA 1780

Painted in brown, iron-red, rose, puce, yellow, *grisaille* and gilding with two British men-o'-war and European figures in a harbor.

See illustration

■ 465 FINE CHINESE EXPORT HOT WATER JUG AND COVER *CIRCA 1780*

Painted in a 'Mandarin palette' with a bouquet of flowers beneath an iron-red and black cell diaper border. *Height* 6⅞ *inches* (17.5 *cm.*)

See illustration

■ 466 CHINESE EXPORT INITIALLED TEAPOT AND COVER *CIRCA 1780*

Painted in *famille-rose* enamels heightened in gilding with floral festoon borders above roundels centering shields initialled *AB* in gilding. *Height* 5⅝ *inches* (14.3 *cm.*)

See illustration

■ 467 CHINESE EXPORT COVERED MILK JUG *CIRCA 1780*

Initialled *JMC* in gilding within a shield surrounded by *famille-rose* flowers enclosed by a green husk roundel, the rims with colorful floral festoons, (repaired chip on cover). *Height* 5½ *inches* (14 *cm.*)

See illustration

■ 468 **FINE CHINESE EXPORT BOWL**

CIRCA 1785

Painted on the exterior with *famille-rose* sprigs separating three chartreuse-beaded roundels containing iron-red urns draped with *famille-rose* flowers, the rims banded in salmon, chartreuse and gilding. *Diameter* 10¼ *inches* (26 *cm.*)

See illustration

[468]

Property of Gordon A. Rust · Montchanin, Delaware

■ 469 **CHINESE EXPORT 'MANDARIN PALETTE' TANKARD** *CIRCA 1780*

With a panel of figures on an iron-red Y-diaper ground. *Height* 5⅛ *inches* (13 *cm.*)

See illustration

[469] [470] [471]

■ 470 **TWO CHINESE EXPORT TANKARDS**

CIRCA 1780

Almost a pair, painted with panels of *famille-rose* flowers in black vases reserved on a stipple-molded ground, (one handle with metal repair, the other handle cracked). *Height* 5½ *inches* (14 *cm.*)

See illustration of one

■ 471 **SAMSON FAMILLE-ROSE HUNTING TANKARD**

Decorated in Chinese Export style with European huntsmen below an elaborate border. *Height* 5⅞ *inches* (15 *cm.*)

See illustration

Property of Various Owners

■ 472 **FINE CHINESE EXPORT 'MANDARIN PALETTE' HUNTING BOWL** *CIRCA 1785*

Painted on one side with a European landscape view containing mounted huntsmen and hounds setting off for the hunt, the reverse with the hunt in full cry, the panels reserved on a purple trellis ground and separated by smaller ornithological and oriental hunting vignettes, the interior with a hunting medallion within elaborate borders. *Diameter* 11½ *inches* (29.4 *cm.*)

Note: A hunting punch bowl similarly decorated was sold in these rooms on January 30, 1975, lot 176.

Another similar bowl is illustrated by Beurdeley, p. 65, pl. XIII, who states that the design for 'full cry' was probably derived from a print made in 1753 by T. Burford after the painting by James Seymour.

See illustration

[472]

[473]

[474] [475] [476]

[477]

■ 473 CHINESE EXPORT 'MANDARIN PALETTE' BOWL *CIRCA 1780*

Painted on the exterior with figural and ornithological panels separated by iron-red trellis diaper and rose scalework vignettes, the interior rim with an elaborate border in rose, purple, iron-red, *grisaille* and gilding, (minor imperfections). *Diameter* 10¼ *inches* (26.2 *cm.*)

See illustration

■ 474 CHINESE EXPORT FAMILLE-ROSE TANKARD *CIRCA 1780*

With a central quatrefoil panel reserved on an underglaze-blue cell diaper ground molded with white insects and flowers. *Height* 5¾ *inches* (14.5 *cm.*)

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ 475 CANTON BLUE AND WHITE MUG *1820–50*

Painted in underglaze-blue with a variation of the 'Willow Pattern'; together with an 18th-Century blue and white mug painted with figures in a mountainous oriental river landscape, the rim (hair cracked) mounted in metal. 2 *pieces. Height* 4¾ *inches* (12.2 *cm.*)

See illustration

■ 476 CHINESE EXPORT BLUE AND WHITE TANKARD *CIRCA 1785*

The smear-glazed stippled body painted with a variation of the 'Willow Pattern' within a molded panel outlined in gilding and surrounded by bands and sprays of oriental flowers. *Height* 5⅜ *inches* (14.2 *cm.*)

See illustration

Property of Other Owners

■ 477 UNUSUAL PAIR OF CHINESE EXPORT 'CLOBBERED' RETICULATED BASKETS AND STANDS *LATE 18TH/19TH CENTURY*

Each piece lavishly painted in tones of green, iron-red, brown, black, royal blue, turquoise and gold with oriental floral motifs, (one stand restored). *Length of stands* 9⅜ *inches* (23.9 *cm.*)

See illustration of one

■ 478 **CHINESE EXPORT SQUARE BOWL**

CIRCA 1785

Painted in purple, rose, iron-red and green enamels with sprigs and bouquets beneath leaf and scalework borders, (minor imperfections). *Width* 10⅜ *inches* (26.4 *cm.*)

See illustration

[478]

■ 479 **PAIR OF CHINESE EXPORT DISHES MADE FOR THE PERSIAN MARKET**

LATE 18TH CENTURY

Painted in blue enamel, iron-red and gilding with a central bouquet within gilt-starred band borders with floral reserves, (imperfections); together with a Chinese Export *famille-rose* teabowl and saucer with floral and butterfly decoration; a *famille-rose* hexagonal spoon tray (repaired); and a New Hall *famille-rose* teapot stand, *pattern number 118 in iron-red. 6 pieces. Diameter* 10¾ *inches* (27.2 *cm.*)

Note: The base of one of the dishes bears an Arabic inscription and the date 1221 (1853).

[481] [482]

■ 480 **TWO SIMILAR CHINESE EXPORT 'CLOBBERED' TRENCHER SALTS**

LATE 18TH CENTURY

Each painted in iron-red, green and gilding over an underglaze-blue 'Willow Pattern', (one with small rim repair). *Length* 3½ *inches* (8.8 *cm.*)

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ 481 **CHINESE EXPORT 'JUPITER' MUG**

CIRCA 1785

Realistically modelled as the god's head, his face colored in flesh tones, his eyes, hair and beard in brown, his coronet in iron-red and gilding. *Height* 3¾ *inches* (9.6 *cm.*)

Note: A similar mug is illustrated by Beurdeley, p. 44, fig. 21; and another was sold at Sotheby's on October 31, 1972, lot 152.

For the Derby prototype, see the following lot; and F. Brayshaw Gilhespy, *Crown Derby Porcelain*, fig. 100.

See illustration

■ 482 **DERBY 'JUPITER' MUG** *CIRCA 1780*

The prototype for the preceding lot, and similarly modelled and colored, the molded strap handle picked out in yellow, green and gold. *Height* 3⅞ *inches* (10 *cm.*)

Note: See footnote to the preceding lot. Another Derby mug of this model was sold in these rooms on January 24, 1974, lot 61.

See illustration

[480]

[483]

■ **483 CHINESE EXPORT ASSEMBLED MANTEL GARNITURE** *CIRCA 1785*

Comprising one covered vase of rectangular section and four vases of hexagonal section, each painted in *famille-rose* enamels with flower-filled vases within underglaze-blue borders, (damaged). *Heights* 12⅜ *inches* (32.1 *cm.*) *and* 11⅞ *inches* (30.1 *cm.*)

Note: A similar garniture was sold at Sotheby's on June 11, 1974, lot 159.

See illustration

[485] [486]

■ **484 CHINESE EXPORT BLUE AND WHITE SUGAR BOWL AND COVER** *1790–1810*

The double-handled sugar bowl decorated in underglaze-blue heightened in gilding with ermine-mantled shields initialled *CTY*, the cover with gild pod knop; together with a tankard (restored) painted in blue enamel and gilding with a trumpeting angel above an eagle. 2 *pieces. Height* 6⅛ *inches* (15.6 *cm.*)

■ **485 CHINESE EXPORT MUG WITH MARINE DECORATION** *CIRCA 1785*

Painted in iron-red, *grisaille*, blue and green enamel and gilding with a British man-o'-war, the entwined strap handle (repaired) with iron-red florette terminals. *Height* 4⅞ *inches* (12.5 *cm.*)

See illustration

■ **486 CHINESE EXPORT INITIALLED MUG WITH MARINE DECORATION** *CIRCA 1795*

Painted with an iron-red, *grisaille* and gold man-o'-war flying a blue and red flag and flanked by shields initialled *WH* and *H* beneath a blue enamel and gold star border. *Height* 5 *inches* (12.6 *cm.*)

See illustration

Property of Other Owners

■ 487 CHINESE EXPORT GOLD AND WHITE OVAL PLATTER *CIRCA 1790*

The reticulated rim with gilt florettes, the center initialled *TADP* in gilding within a molded ridge (chipped) and gilt vine border. *Length* 15⅛ *inches* (38.3 *cm.*)

See illustration

■ 488 CHINESE EXPORT INITIALLED PART COFFEE SERVICE *CIRCA 1790*

Comprising a sugar bowl, two lozenge-shaped dishes, and six coffee cups and saucers; each piece painted in blue enamel and gilding, and bearing the marriage monograms *AZ* and *EWW*, (imperfections). 15 *pieces.*

See illustrations

[488]

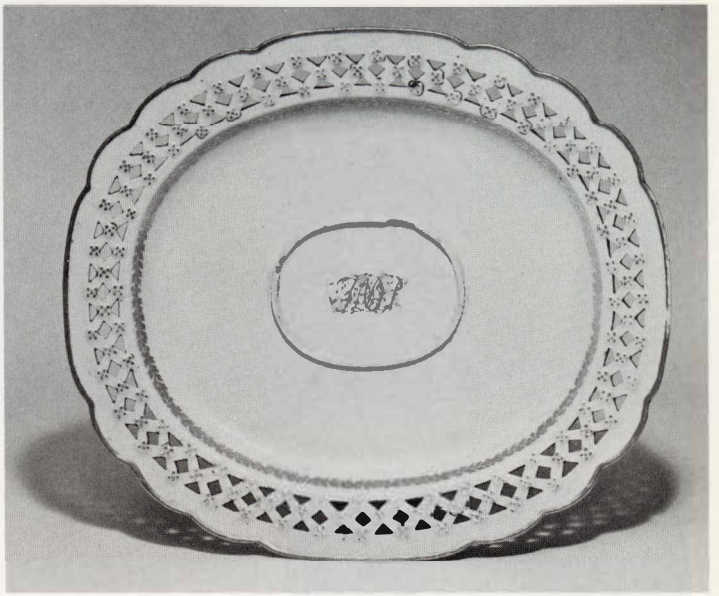
Property of the Metropolitan Museum of Art
Selections from
The Helena Woolworth McCann Collection

■ 489 FINE CHINESE EXPORT INITIALLED MINIATURE TEABOWL AND SAUCER *1790–1800*

Each painted in blue enamel and gilding with a mantled shield initialled *MM* within iron-red, blue enamel and gilt borders; together with a larger teabowl (hair cracked) decorated *en suite*. 3 *pieces.*

Note: A plate from this miniature tea service is illustrated by Phillips, p. 219 (bottom).

See illustration



[487]

Property of Various Owners

■ 490 RARE PAIR OF CHINESE EXPORT MINIATURE COFFEE CUPS *CIRCA 1790*

Brightly painted *after Thomas Stothard, R.A.* with a scene of four children before a large schoolhouse, the rims banded in iron-red, blue enamel and gilding. *Height* 2 3/16 *inches* (5.6 *cm.*)

Note: The subject was probably taken from a French print entitled *'L'Entrée à l'Ecole'* after the British artist Thomas Stothard, R.A. (1755–1834).

Thirty-six pieces of this miniature tea and coffee service were sold at Sotheby's on October 27, 1970, lots 89 and 90. See also a tea caddy illustrated by Williamson, *The Book of Famille Rose*, pl. XLI (top left).

See illustration

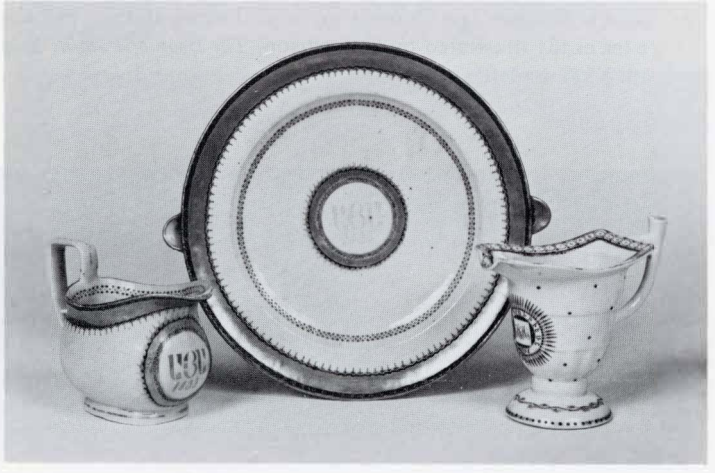
[489] [490]

[492] [493]

■ 491 TWO CHINESE EXPORT BOWLS AND A HELMET-SHAPED MILK JUG

LATE 18TH/19TH CENTURY

The larger bowl painted in iron-red monochrome with rustic views beneath a wavy band border; the smaller bowl with wavy rim, and painted in *famille-rose* enamels with insects on a flowering plant; and the jug painted in blue and brown with a basket of flowers. *Diameters* 9 *inches* (23 *cm.*) *and* 7¼ *inches* (18.5 *cm.*); *and height* 5⅛ *inches* (13 *cm.*)



[494] [494] [495]

Property of Gordon A. Rust · Montchanin, Delaware

■ 492 CHINESE EXPORT TANKARD

CIRCA 1790

Molded with beaded bands and painted in tones of green and gold with medallions of floral sprigs delineated in iron-red. *Height* 6¾ *inches* (15.8 *cm.*)

See illustration

Property of Various Owners

■ 493 CHINESE EXPORT INITIALLED COFFEE POT *1780–90*

Painted on either side in *famille-rose* enamels and gilding with a shield initialled *HC*, the rims, terminals and spout in underglaze-blue, (hair cracked). *Height* 9⅛ *inches* (23.2 *cm.*)

See illustration

■ 494 CHINESE EXPORT HOT WATER DISH AND SAUCEBOAT MADE FOR THE ARMENIAN MARKET *DATED 1833*

Each piece painted in iron-red, blue enamel and gilding with a central medallion initialled *CBC* above the date 1833, the rims banded in blue and gold. *Width of dish* 11⅜ *inches* (28.9 *cm.*) *and height of sauceboat* 4½ *inches* (11.5 *cm.*)

Note: A pair of hot water dishes from this service was in the Corey Collection, sold in these rooms on December 6, 1974, lot 243.

See illustration

■ 495 FINE CHINESE EXPORT INSCRIBED AND DATED HELMET-SHAPED JUG *DATED 1794*

Painted in blue enamel and gilding, and centering under the spout a sunburst medallion initialled *AA* within a black Cyrillic inscription and the date 1794. *Height* 5⅜ *inches* (13.5 *cm.*)

See illustration

■ 496 FINE CHINESE EXPORT SMALL PLATE MADE FOR THE AMERICAN MARKET

1790–1800

Painted in sepia and gilding with an eagle emblazoned with a shield initialled *WW*, within gilt-starred blue enamel band and husk borders. *Diameter* 5 *inches* (12.9 *cm.*)

Note: From the collection of Henry F. du Pont, and bearing his collection number 628 in red enamel.

See illustration on opposite page

■ **497 FINE CHINESE EXPORT TEABOWL AND SAUCER WITH THE ARMS OF NEW YORK STATE** *1790–1800*

The arms painted in blue, pink, iron-red, green, sepia, *grisaille* and gilding within gilt-starred blue enamel band and husk borders.

Note: For a similar rendering of these arms, see Howard, p. 753, no. W4; and Mudge, p. 170, figs. 102 and 103.

See illustration

■ **498 CHINESE EXPORT LIGHTHOUSE COFFEE POT MADE FOR THE AMERICAN MARKET** *CIRCA 1790*

Painted on either side in salmon, *grisaille* and gilding with an eagle and shield initialled *D*, the rims bordered in blue enamel and gilding, (imperfections). *Height* 9⅜ *inches* (24.3 *cm.*)

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ **499 CHINESE EXPORT TANKARD WITH AMERICAN EAGLE DECORATION** *CIRCA 1795*

Painted in brown and gilding with a spread eagle beneath a grapevine border, the fruit colored in pink and blue, (cracked). *Height* 5 *inches* (12.6 *cm.*)

See illustration

Property of Various Owners

■ **500 CHINESE EXPORT DISH WITH AMERICAN EAGLE DECORATION** *1790–1810*

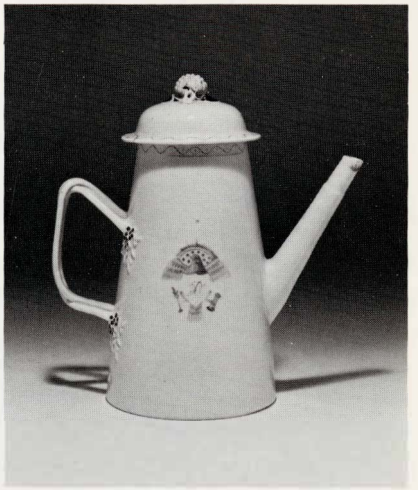
Decorated in tones of iron-red heighted in *grisaille* and gilding, the shield bearing the initial *A*, (hair cracked and initial altered). *Diameter* 7¾ (19.7 *cm.*)

See illustration

■ **501 TWO CHINESE EXPORT STANDS** *LATE 18TH CENTURY*

The first of oval form with reticulated rim (repaired), painted in sepia with a central landscape medallion; the second of circular shape and painted with the initials *RCP* above the motto BE SURE surrounded by *famille-rose* sprigs, (edge repaired); together with a quatrefoil tray (19th Century) painted with three figures. 3 *pieces. Length* 9¼ *inches* (23.5 *cm.*) *and diameter* 7⅛ *inches* (18.1 *cm.*)

[496] [497]



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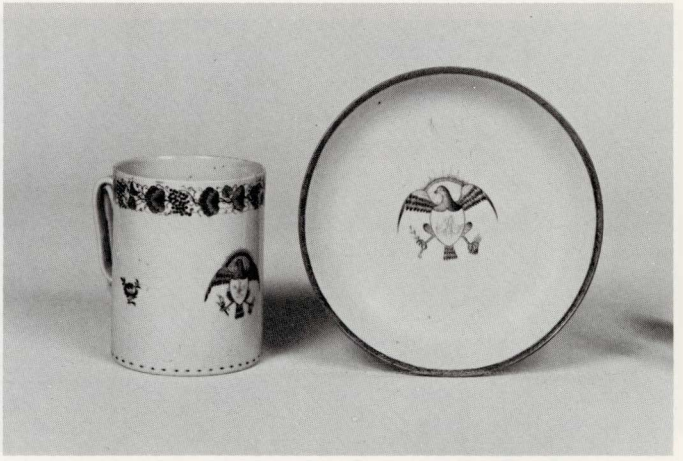

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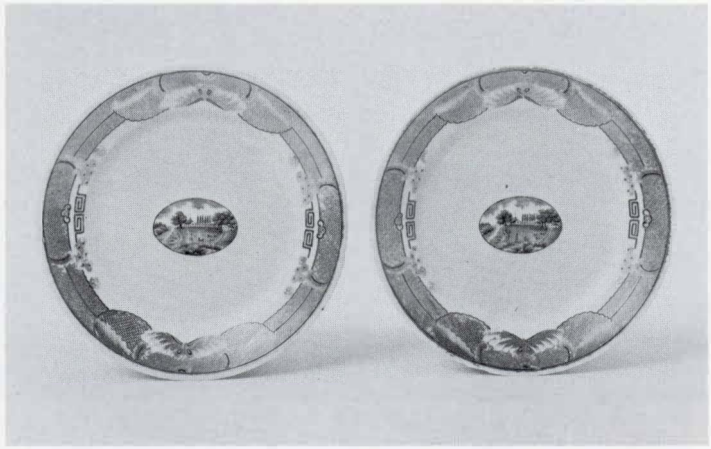

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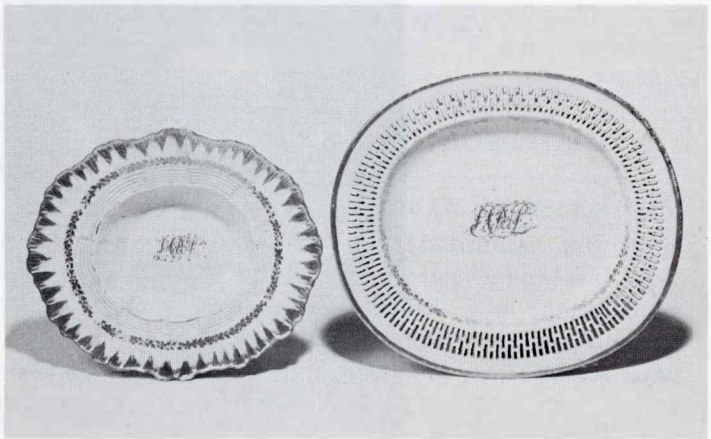


[504]

[505]

■ **502 RARE CHINESE EXPORT PLATE WITH A VIEW OF MOUNT VERNON** *CIRCA 1810*

The central view painted in sepia *camaieu* and surrounded by borders of salmon, sepia and iron-red heightened in gilding. *Diameter 7¾ inches* (19.7 *cm.*)

Note: A similar view of Mount Vernon is illustrated by Mudge, p. 173, fig. 111, who indicates that it was "probably taken from an 1803 print by Samuel Seymour, based on a painting by William Birch." See also Lloyd Hyde, *Oriental Lowestoft, Chinese Export Porcelain*, p. 134, pl. XXVI, no. 102. It should be noted, however, that these recorded examples differ from the view on this plate inasmuch as they lack the rare strolling figure.

Two pieces with the recorded view were in the Gries Collection, sold in these rooms on October 6, 1970, lots 347 and 348; and another was in the Channing Hare Collection, sold in these rooms on December 12, 1970, lot 265.

See illustration

■ **503 ANOTHER RARE CHINESE EXPORT PLATE WITH A VIEW OF MOUNT VERNON** *CIRCA 1810*

A pair to the preceding lot, (minor imperfections). *Diameter 7⅞ inches* (19.5 *cm.*)

Note: See footnote to the preceding lot.

See illustration

■ **504 TWO CHINESE EXPORT GOLD AND WHITE OVAL STANDS** *CIRCA 1790*

Each initialled *LCTVL* (?) in gilding within a gilt vine border, one with a rococo feathered rim, the other with a reticulated rim (repaired). *Lengths 8 inches* (20.4 *cm.*) *and 9½ inches* (24.1 *cm.*)

See illustration

■ **505 CHINESE EXPORT MASONIC BOWL** *CIRCA 1795*

Painted on the interior and exterior in sepia, iron-red, green, purple, black and gilding with Masonic symbols and devices beneath blue enamel and gold borders. *Diameter 11½ inches* (29.4 *cm.*)

Note: Two Masonic punch bowls were sold in these rooms on May 16, 1975, lots 248 and 249.

See illustration

■ **506 PAIR OF CHINESE EXPORT FLUTED SAUCERS** *1790–1810*

Each painted in shaded rose with a central lotus flowerhead heightened in turquoise within an iron-red band and a turquoise border. *Diameter* 5⅜ *inches* (13.5 *cm.*)

See illustration of one

■ **507 CHINESE EXPORT 'CLOBBERED' TEAPOT AND A COVER, AND A DUTCH-DECORATED TEABOWL AND A SAUCER** *18TH CENTURY*

The teapot with a lightly molded body painted in underglaze-blue and later decorated in iron-red, lavender, green, yellow, blue enamel and gilding with oriental flowers, (minor imperfections and cover married); the teabowl and saucer both painted in a Kakiemon palette with flowering prunus. *Height* 4⅜ *inches* (11.2 *cm.*)

See illustration

Property of Gordon A. Rust · Montchanin, Delaware

■ **508 CHINESE EXPORT 'CLOBBERED' TANKARD** *18TH/19TH CENTURY*

Molded with beadwork bands and painted with floral sprays and a festoon border above the initials *DW,* the whole clobbered at a later date with floral decoration on a gold ground, *pseudo hallmark in iron-red. Height* 5⅝ *inches* (14.4 *cm.*)

See illustration

■ **509 UNUSUAL CHINESE EXPORT TANKARD** *1820–50*

Marbleized in tones of salmon and grey, and subtly painted with crustaceans, *pseudo Wan Li seal mark in underglaze-blue. Height* 5⅞ *inches* (14.9 *cm.*)

See illustration

■ **510 PAIR OF CHINESE EXPORT INITIALLED PLATES** *CIRCA 1795*

Painted in blue enamel and gilding with various borders surrounding an ermine-mantled shield initialled *P,* (restored rim chips). *Diameter* 9⅞ *inches* (25.1 *cm.*)

[506] [507] [507]

Property of Other Owners

■ **511 CHINESE EXPORT SOAP DISH, COVER AND LINER** *EARLY 19TH CENTURY*

Painted in underglaze-blue heightened in gilding with floral sprays and animal medallions, the corners and liner with pink and green sprigs. *Length* 5⅝ *inches* (14.3 *cm.*)

See illustration

[508] [511] [509]

[512]

■ **512 CHINESE EXPORT INITIALLED PART DINNER SERVICE** *1790–1810*

Comprising a soup tureen and cover, a large platter, a small platter, a deep platter with mazarin, a pair of vegetable dish liners, twelve soup plates, and twelve dinner plates; each initialled *JA* in gold outlined in iron-red within a blue enamel and gold star border. 30 *pieces.*

See illustration

[513]

■ **513 TWO SIMILAR CHINESE EXPORT URN-SHAPED COVERED VASES** *1790–1810*

After a Marieberg faïence original, painted in tones of iron-red and gilding, each side painted with a country house view within an oval medallion above molded husk swags, the whole on a marbleized plinth, (repairs). *Height 16¾ inches* (42.5 *cm.*)

Note: A pair of vases of this form in the Helena Woolworth McCann Collection of the Metropolitan Museum of Art is illustrated by Phillips, pl. 74 (right); and by Beurdeley, p. 198, cat. 206. Another example, made for the Mayor of New York, is illustrated by Mudge, p. 189, fig. 127.

See also a similar pair sold in these rooms on May 16, 1975, lot 266.

See illustration

[514] [515] [514]

■ **514 PAIR OF CHINESE EXPORT 'FAUX BOIS' JARDINIÈRES** *EARLY 19TH CENTURY*

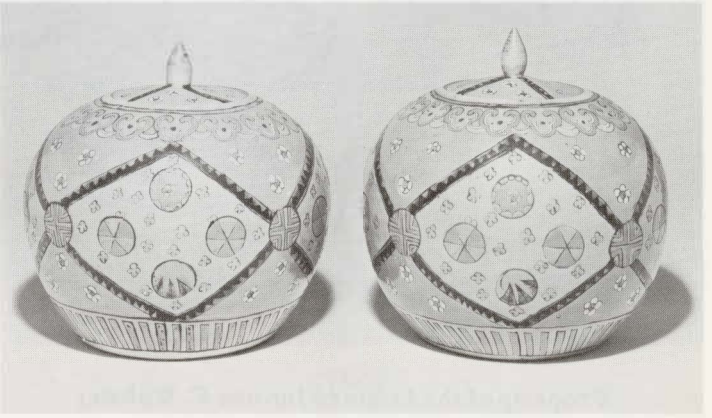
Each painted in tones of red and russet, the central rib highlighted in gilding, (drilled). *Height 6½ inches (16.3 cm.)*

See illustration

■ **515 FINE CHINESE EXPORT 'FAUX BOIS' JARDINIÈRE** *LATE 18TH/EARLY 19TH CENTURY*

Of reddish tone, the exterior decorated with gilt bands and floral sprigs. *Diameter 7 inches (17.6 cm.)*

See illustration



[516]

■ **516 PAIR OF CHINESE EXPORT GLOBULAR JARS AND COVERS** *19TH CENTURY*

Each decorated on a lavender ground with pale green panels containing blue and lavender *mons* and yellow florettes; together with a pair of Chinese bronze-form vases covered in a greyish-white crackled glaze. *4 pieces. Height 8½ inches (21.8 cm.)*

See illustration

[517]

■ **517 CHINESE EXPORT LOTUS-FORM LARGE JARDINIÈRE AND STAND**

Painted with green and black leaves, each piece supported on curling stalks terminating in red and blue flowers. *Diameter of stand 9½ inches (24.2 cm.)*

See illustration

[518]

Property of the Estate of Jerome P. Webster

■ **518 CHINESE EXPORT DINNER SERVICE MADE FOR THE AMERICAN MARKET** *1800–20*

Comprising a soup tureen, cover and stand, a pair of sauce tureens, covers and stands, a pair of vegetable dishes and covers, four graduated oval platters, a square bowl, a reticulated basket and stand, seven soup plates, twelve dinner plates, twelve pudding plates and twelve fruit plates; each painted in pale tones of iron-red heightened in gilding with an all-over pattern of oriental flowers, fruit and insects, (imperfections). 58 *pieces.*

Note: A similar service was in the collection of Martha Baird Rockefeller, sold in these rooms on October 14, 1971, lot 183.

See also, Mudge, pp. 189 and 194, figs. 126 and 135; and Phillips, pp. 196 and 200, pl. 99.

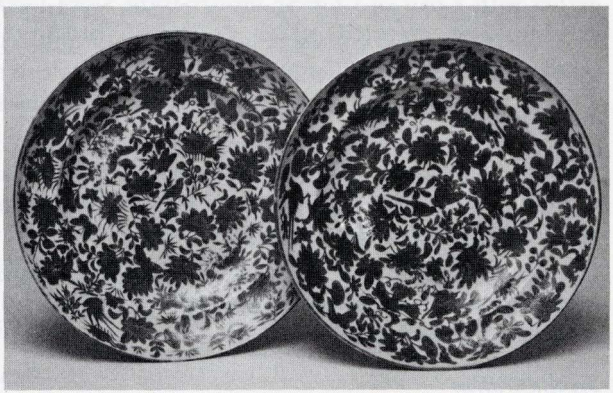
See illustration

■ **519 SET OF SIX CHINESE EXPORT SOUP PLATES** *1800–20*

Of similar type to the preceding, but of darker tone and denser pattern, (minor imperfections). *Diameter* 9¾ *inches* (24.7 *cm.*)

Note: See footnote to the preceding lot.

See illustration



[519]

■ 520 CHINESE EXPORT PUNCH BOWL
1800–20

With similar decoration to the preceding but in paler iron-red, the rim with a vine border. *Diameter* 13½ *inches* (34.2 *cm.*)

Note: See footnote to lot 518.

See illustration

[520]

Another Owner

■ 521 TWO CHINESE EXPORT BOWLS
LATE 18TH/EARLY 19TH CENTURY

The first with *famille-rose* figural decoration; the second decorated similarly to the preceding lots in iron-red and gilding. *Diameters* 5¾ *inches* (14.4 *cm.*) *and* 8⅞ *inches* (22.5 *cm.*)

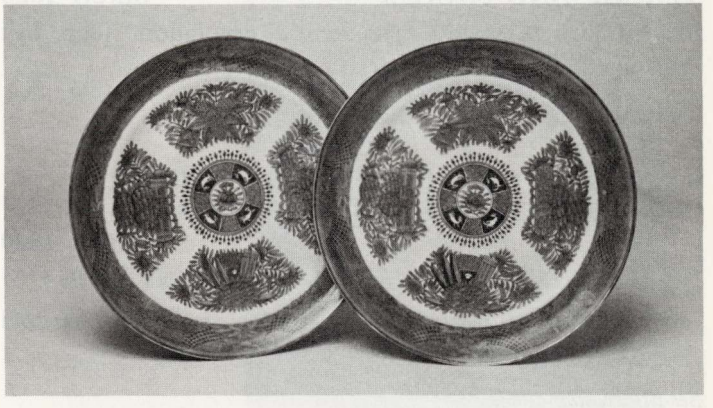
'FITZHUGH' DECORATION

Property of the Estate of Jerome P. Webster

■ 522 SET OF ELEVEN 'ORANGE FITZHUGH' PLATES *CIRCA 1820*

With characteristic decoration. *Diameter* 9¾ *inches* (24.8 *cm.*)

See illustration



[522]

Property of a New York Private Collector

■ 523 CHINESE EXPORT 'BLUE FITZHUGH' HOT WATER DISH *1800–20*

With deep compartment, the top with characteristic decoration in royal blue, (restored rim chip). *Width* 11¼ *inches* (28.6 *cm.*)

Property of Gordon A. Rust · Montchanin, Delaware

■ 524 MASSIVE CHINESE EXPORT 'BLUE FITZHUGH' TANKARD *CIRCA 1810*

Painted in underglaze-blue with characteristic decoration over the ribbed body (restored chips). *Height* 9 *inches* (22.9 *cm.*)

See illustration

Property of Various Owners

■ 525 FINE CHINESE EXPORT 'BLUE FITZHUGH' LEAF DISH *1800–20*

Characteristically decorated in underglaze-blue. *Length* 7½ *inches* (19 *cm.*)

See illustration

[524] [525]

[526] [527] [528]

■ 526 CHINESE EXPORT 'BROWN FITZHUGH' TEACUP AND SAUCER *CIRCA 1820*

Painted in sepia with characteristic decoration, (cup hair cracked).

See illustration

■ 527 FINE PAIR OF CHINESE EXPORT 'BROWN FITZHUGH' SMALL PLATES *CIRCA 1820*

En suite with the preceding lot. *Diameter 6⅛ inches* (15.6 *cm.*)

Note: A similar pair of 'Brown Fitzhugh' small plates was sold in these rooms on November 14, 1974, lot 594.

See illustration of one

■ 528 FINE 'BROWN FITZHUGH' HELMET-SHAPED MILK JUG *CIRCA 1810*

Similarly decorated to the preceding lots, but initialled *B* within a roundel beneath the spout. *Height 5¼ inches* (13.4 *cm.*)

See illustration

[529] [530] [531]

ARMORIAL DECORATION

Property of Gordon A. Rust · Montchanin, Delaware

■ 529 CHINESE EXPORT ARMORIAL TANKARD *CIRCA 1745*

Painted in iron-red, puce, sepia, green enamel and gilding with the arms of Newland above the motto NIL DESPERANDUM (rubbed), (restoration). *Height 4⅜ inches* (11.8 *cm.*)

Note: Exhibited in the Wilmington Antiques Show, Wilmington, Delaware, December, 1966.

This service is mentioned in Howard, p. 849.

See illustration

■ 530 CHINESE EXPORT ARMORIAL BELL-SHAPED TANKARD *CIRCA 1755*

Painted in *famille-rose* enamels, *grisaille* and gilding with the arms of the Anti-Gallican Society below a gold and iron-red foliate scroll and shell border, (handle repaired). *Height 6½ inches* (16.4 *cm.*)

Note: A bowl with these arms is illustrated by Howard, p. 370, no. M4.

See illustration

■ 531 CHINESE EXPORT ARMORIAL TANKARD *CIRCA 1750*

Painted with the arms of Sargent in *grisaille* heightened in iron-red and surrounded by gilt scrollwork and *famille-rose* flowers within a cartouche reserved on a stippled ground beneath a gilt spearhead border. *Height 5¼ inches* (13.3 *cm.*)

Note: This service is mentioned in Howard, p. 858.

See illustration

■ 532 CHINESE EXPORT ARMORIAL MUG *CIRCA 1755*

Painted in iron-red, *grisaille*, turquoise, blue, green, pink and gilding with the arms of Danne within *famille-rose* sprigs and underglaze-blue borders, (glaze crackled). *Height 4¾ inches* (12 *cm.*)

Note: For this service, see Howard, p. 584, no. R2.

See illustration on opposite page

Property of Another Owner

■ **533 CHINESE EXPORT ARMORIAL TEAPOT AND COVER** *CIRCA 1750*

Painted on either side in *famille-rose* enamels, *grisaille* and gilding with figures, animals and birds in an oriental river landscape beneath the arms and crest of Browne, the cover (knop repaired) with a similar scene. *Height* 5 *inches* (12.9 *cm.*)

Note: These are probably the arms of Isaac Hawkins Browne (1705–1760), the barrister and poet, whose powers of conversion were commended by Johnson.

See illustration

[532] [533]

Property of the Metropolitan Museum of Art
Selections from
The Helena Woolworth McCann Collection

■ **534 CHINESE EXPORT ARMORIAL SOUP PLATE** *CIRCA 1780*

Painted in the center in *famille-rose* enamels and gilding with the arms of Gordon quartering Badenoch, Seton and Fraser beneath the motto DUM.SISTO.VIGILO, the cavetto with a gilt wave band within underglaze-blue borders. *Diameter* 9¼ *inches* (24.6 *cm.*)

Note: Other pieces from this service were sold in these rooms on January 30, 1975, lots 295 through 298. See also Phillips, p. 73, color pl. 7, and pp. 125–126, pls. 46 and 47; and Howard, p. 673, no. U2.

See illustration

[534]

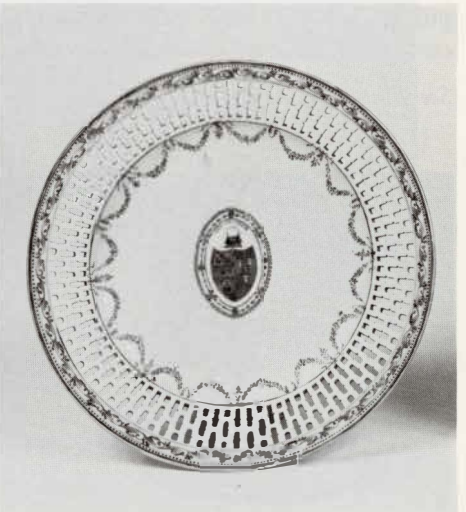
■ **535 FINE CHINESE EXPORT ARMORIAL RETICULATED PLATE** *CIRCA 1780*

Painted in the center in iron-red, black, blue enamel and gilding with the arms of Grierson impaling (?) (possibly Anne of Yorkshire, or Davyes, or Hungerford) beneath the motto HOC•SECURIOR, the cavetto with *famille-rose* floral festoons, the rim with puce and green foliate scrollwork. *Diameter* 9½ *inches* (24.2 *cm.*)

Note: This plate is illustrated in Phillips, p. 128, pl. 49. See also Howard, p. 637, no. S10.

Other plates from this service were sold in these rooms on April 10, 1970, lot 37; and on November 20, 1972, lot 317.

See illustration



[535]

[536] [537]

■ **536 FINE CHINESE EXPORT ARMORIAL OCTAGONAL SMALL PLATE** *CIRCA 1775*

Probably made for the French Market, the coat of arms painted in blue, white, green enamels, *grisaille* and gilding above the motto IN SUBLIME, the basketwork rim outlined in underglaze-blue. *Diameter 6 inches (15.3 cm.)*

Note: Other pieces from this service are illustrated in Phillips, p. 130, pl. 51; and five pieces from this service were sold in these rooms on January 30, 1975, lots 291 through 294.

See illustration

Another Property

■ **537 SET OF THREE CHINESE EXPORT ARMORIAL BERRY DISHES** *CIRCA 1790*

Made for the Continental Market, the ermine-mantled arms painted in *grisaille*, pink, green and gilding, the rims with purple, salmon, blue, iron-red and gilt borders, (one hair cracked). *Diameter 6¼ inches (15.8 cm.)*

See illustration

[540]

Property of Gordon A. Rust · Montchanin, Delaware

■ **538 RARE SET OF THREE CHINESE EXPORT ARMORIAL TANKARDS** *CIRCA 1782*

In graduated sizes, each painted in black, *famille-rose* enamels and gilding with the arms of Rev. Philip Wodehouse with Nourse in pretence, beneath the motto FRAPPE•FORTE and above the name AGINCOURT. *Heights 6¼ inches (15.8 cm.) to 5 inches (12.6 cm.)*

Note: Another tankard from a similar service made for this family is illustrated by Howard, p. 646, no. T3. This service is mentioned in Howard, p. 870.

See illustration

[538]

■ **539 PAIR OF CHINESE EXPORT CRESTED SOUP PLATES** *CIRCA 1795*

Painted in blue enamel and gilding heightened in iron-red and *grisaille* with ermine-mantled shields initialled *GA* beneath rat (?) crests within wavy husk bands and spearhead borders, (minor imperfections). *Diameter 9⅞ inches (25.2 cm.)*

Property of Various Owners

■ **540 CHINESE EXPORT GOLD AND WHITE OVAL POTTED MEAT DISH, COVER AND STAND** *1790–1810*

Each piece with neoclassical borders and a central starburst initialled *G* in gilding surmounted by an iron-red eagle crest. *Length of stand 7 inches (17.8 cm.)*

Note: From the collection of Mrs. Edward F. Hutton, sold in these rooms on June 7, 1972, lot 63.

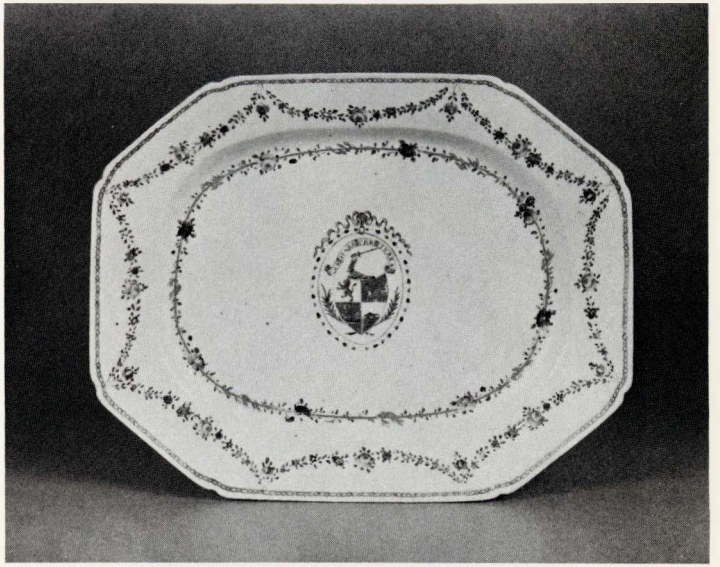
See illustration

■ **541 FINE CHINESE EXPORT ARMORIAL PLATTER** *CIRCA 1780*

Painted in rose, purple, green, iron-red and gilding with the arms of MacDonald of St. Martin's within bamboo, festoon and chain borders in the same palette. *Length* 14¾ *inches* (37.5 *cm.*)

Note: For this service, see Howard, p. 622, no. S4.

See illustration



[541]

[542]

FIGURES AND ANIMALS

■ **542 RARE PAIR OF CHINESE EXPORT ELEPHANT TAPERSTICKS**

LATE 18TH/EARLY 19TH CENTURY

The pachyderms' off-white bodies with black folds and surmounted by *famille-rose* saddle blankets, turquoise nozzles and riders wearing yellow robes. *Height* 6 *inches* (15.3 *cm.*)

See illustration

■ **543 PAIR OF CHINESE EXPORT LARGE CANDLESTICK FIGURES OF COURT LADIES** *CIRCA 1780*

Wearing blue skirts beneath flowing robes painted with *famille-rose* flowers and coral *mons*, the sleeves and hems bordered in black and gold, (minor repairs). *Height* 16½ *inches* (41.8 *cm.*)

Note: A pair of this model was in the Forsyth Wickes Collection, sold in these rooms on September 18, 1970, lot 80; and another pair was sold at Sotheby's on June 27, 1974, lot 216.

See illustration

[543]

[544]

■ 544 TWO SIMILAR CHINESE EXPORT CANDLESTICK FIGURES OF COURT LADIES
LATE 18TH/EARLY 19TH CENTURY

Wearing brightly colored robes in tones of green, pink, aubergine, turquoise and blue, and standing on square bases enamelled in iron-red, blue and green heightened in gilding, the patterning outlined in black, (minor repairs). *Height* 10⅜ *inches* (26.5 *cm.*)

Note: A similar pair was sold in these rooms on November 16, 1973, lot 250.

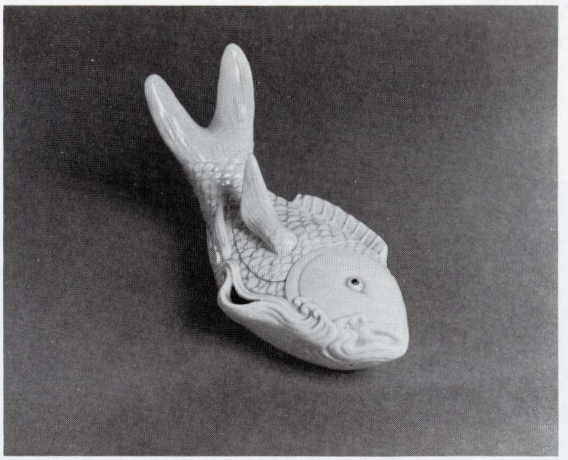
See illustration

[546]

■ 545 CHINESE EXPORT WHITE CARP TUREEN AND COVER *19TH CENTURY*

Of small size and naturalistically modelled, his eye picked out in black. *Length* 7⅞ *inches* (20.1 *cm.*)

See illustration



[545]

CANTON FAMILLE-ROSE DECORATION

■ 546 PAIR OF CHINESE EXPORT FIGURES OF SEATED BOYS AND THREE CANTON FAMILLE-ROSE VASES *19TH CENTURY*

The figures of similar type and coloring to the preceding lot, (one neck repaired), mounted on gilt-wood bases; the vases painted in characteristic 'Rose Medallion' style. *Heights* 6 *inches* (15.3 *cm.*) *to* 8⅞ *inches* (22.5 *cm.*)

See illustration

■ 547 CHINESE EXPORT FIGURE OF A SEATED BOY *19TH CENTURY*

His clothes enamelled in tones of pink, green, turquoise, yellow, blue and iron-red, his head pierced for a joss-stick, (neck repaired); together with a celadon-ground baluster-form vase with blue and white decoration. 2 *pieces. Height* 7¼ *inches* (18.3 *cm.*)

■ **548 CANTON FAMILLE-ROSE TOILET SET** *1820–50*

Comprising a basin, a bottle and cover (damaged), a soup dish with perforated liner, and a compartmented rectangular covered box; each piece with characteristic decoration on a gilt ground. 4 *pieces. Diameter of basin* 15¾ *inches* (40 *cm.*), *and height of bottle* 14⅞ *inches* (37.2 *cm.*)

See illustration

■ **549 PAIR OF CANTON FAMILLE-ROSE COVERED VASES** *CIRCA 1820*

The scutiform bodies painted with continuous court scenes and supporting gilt handles sprouting pink flowers, the covers (one possibly married) with colorful figural knops. *Height* 17⅞ *inches* (45.5 *cm.*)

Note: A similar pair of vases was sold in these rooms on May 16, 1975, lot 284.

See illustration

[550] [551]

■ **550 CANTON FAMILLE-ROSE ÉCUELLE, COVER AND STAND** *1820–50*

Characteristically painted with court figures, the cover and stand with borders of butterflies, fruit and flowers on a gold ground. *Diameter of stand* 8⅛ *inches* (20.6 *cm.*)

See illustration

■ **551 CANTON FAMILLE-ROSE RECTANGULAR BOX AND COVER** *1820–50*

With characteristic 'Rose Medallion' decoration, the interior with two compartments. *Length* 7 *inches* (17.8 *cm.*)

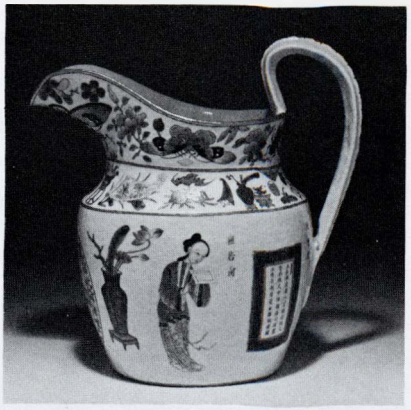
See illustration

[548]

■ **552 TWO CHINESE EXPORT MUGS** *19TH CENTURY*

The first with 'Rose Medallion' decoration; the second painted in Chinese style with fruit and flowers, *pseudo Yung Chêng seal mark in iron-red. Heights* 4⅛ *inches* (10.5 *cm.*) *and* 4⅜ *inches* (11.2 *cm.*)

[549]



[553]

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■ 553 FINE CHINESE EXPORT PITCHER *1820–50*

Painted in a wide palette of bright enamels and gilding with Chinese figures, objects, fruit, flowers, butterflies and calligraphy. *Height* 9⅞ *inches* (25.1 *cm.*)

See illustration

■ 554 PAIR OF CANTON FAMILLE-ROSE LARGE VASES *1820–50*

Of hexagonal section and painted with various panels of figures. *Height* 16⅛ *inches* (41 *cm.*)

See illustration

■ 555 FINE CANTON FAMILLE-ROSE PUNCH BOWL *CIRCA 1820*

Painted with panels of figures in brilliant enamels, the rims with gold-ground borders. *Diameter* 16 *inches* (40.7 *cm.*)

See illustration

[556]

[557]

Property of a Connecticut Private Collector

■ **556 RARE CHINESE EXPORT ORMOLU-MOUNTED FAMILLE-ROSE BIRD CAGE** *19TH CENTURY*

Painted with panels of yellow, pink, brown and green flowers within stippled pale green borders heightened in pink, iron-red, white and yellow flowerheads, *unrecorded four character hallmark in underglaze-blue. Height* 18¾ *inches* (47.6 *cm.*)

See illustration on opposite page

■ **557 CANTON FAMILLE-ROSE PART DINNER SERVICE** *CIRCA 1820*

Comprising a soup tureen and cover, a pair of sauce tureens, covers and stands, an oval platter, an oval serving dish, a pair of covered vegetable dishes, a pair of lozenge-shaped dishes, six soup plates, six dinner plates, and fourteen dessert plates; each piece brilliantly enamelled with figures, precious objects, fruit and flowers, (plates with minor imperfections). 37 *pieces.*

See illustration

[558]

SILVER

Property of Various Owners

■ 558 AMERICAN SILVER THREE PIECE COFFEE SET

HOSEA WILSON, BALTIMORE, 1818

Comprising Coffee Pot, covered Sugar Bowl and Creamer, the lobed oblong bodies with key pattern collars, acorn finials, and rectangular pedestal bases stamped with leaves, raised on ball supports. Together with a Waste Bowl made to match, *1902*, 82 ozs. gross. 4 *pieces.*

See illustration

■ 559 AMERICAN SILVER HOT WATER JUG, WASTE BOWL AND PAIR OF CASTERS

BALTIMORE STERLING SILVER CO., BALTIMORE, C. 1900

All chased in Kirk style with profuse flowers and foliage on matted grounds, the jug of narrow tapered cylindrical form, 27 ozs. gross. *Height of jug* 10 *inches* (25.5 *cm.*)

■ 560 AMERICAN SILVER TEAPOT, COFFEE POT, CREAMER AND COVERED SUGAR BOWL *CIRCA 1900*

The squat circular bodies chased in Kirk style with flowers and foliage on matted grounds, the teapot and coffee pot with flower finials, *the former by Stieff, the latter by Baltimore Sterling Silver Co. (origin of Stieff), the sugar bowl and creamer marks obscured.* Together with an oval silver-plated two-handled Tea Tray with grapevine border, 75 ozs. gross excluding tray. 5 *pieces. Length of tray* 29 *inches* (73.7 *cm.*)

■ 561 AMERICAN SILVER CIRCULAR SALVER

JACOBI & CO., BALTIMORE, C. 1890

The border *repoussé* with flowering foliage, the surface bright-cut with diaper and centred by a garland of leaves, on four claw-and-ball feet, 22 ozs. 10 dwts. *Diameter* 12 *inches* (30.5 *cm.*)

■ 562 TWO AMERICAN SILVER MATCHING OVAL PLATTERS

S. KIRK & SON CO., BALTIMORE, C. 1905

The borders *repoussé* with elaborate landscapes, with figures, animals and buildings, 76 ozs. *Lengths* 18¾ *and* 15 *inches* (47.5 *and* 38 *cm.*)

See illustration of one

[562]

■ **563 GROUP OF AMERICAN SILVER SERVING PIECES**

LATE 19TH CENTURY AND C. 1900

A Soup Ladle with frosted shell-shaped bowl, *by The Gorham Co., New York, c. 1870;* an Art Nouveau Serving Spoon with gilt bowl, *by the same;* a Serving Slice with toothed edge, *by the same;* a heavy Art Nouveau Serving Spoon, *by Reed & Barton, Taunton, Mass.;* another Spoon with flower-chased stem and gilt bowl embossed with strawberries, *by Jacobi & Jenkins;* and a Soup Ladle with similar stem, *probably Baltimore,* 29 ozs. 10 dwts. 6 *pieces.*

■ **564 AMERICAN SILVER TEA KETTLE ON LAMPSTAND** *LATE 19TH CENTURY*

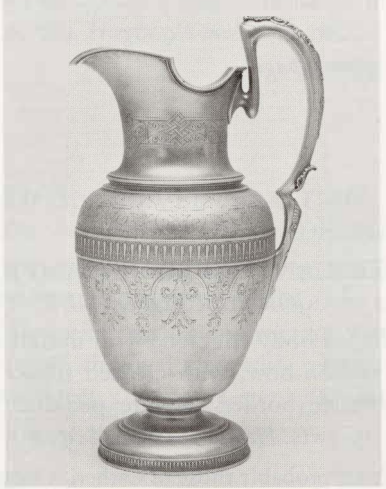
In Federal style, with fluted circular body, swing handle and borders of leaf-tips, the stand on four leaf-capped scroll feet with shell terminals, *maker's mark rubbed,* 46 ozs. gross. *Height* 14¾ *inches* (37.5 *cm.*)

■ **565 AMERICAN SILVER WATER PITCHER**

TIFFANY & CO., 550 BROADWAY, NEW YORK, C. 1869

Of vase shape, with a girdle of stylized spear-tips and interlaced circles, engraved with reserves of strapwork on matted grounds and with armorials and monogram, the handle decorated with stylized foliage, on pedestal foot, 44 ozs. *Height* 13½ *inches* (34.3 *cm.*)

See illustration



[565]

[566]

■ **566 AMERICAN SILVER WATER PITCHER**

WATSON & ? HILDEBURN, PHILADELPHIA, C. 1820

The vase-shaped body with borders of shells and foliage, *guilloche* rim and foliate scroll handle, on lobed square base with paw and ball feet headed by leaves, *maker's mark struck twice,* 52 ozs. *Height* 14¼ *inches* (36.3 *cm.*)

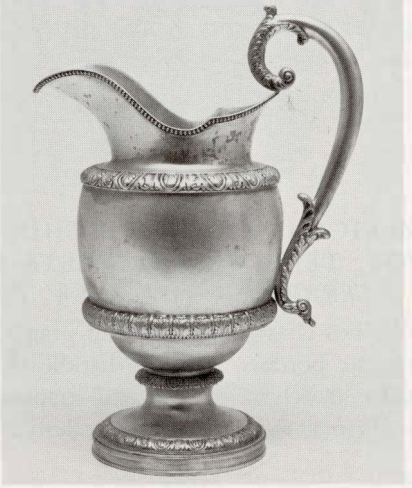
See illustration

■ **567 AMERICAN SILVER WATER PITCHER**

BALDWIN GARDINER, NEW YORK, C. 1820

Of vase shape, with borders of acanthus foliage, beaded rim and foliate scroll handle, 42 ozs. *Height* 13⅜ *inches* (34 *cm.*)

See illustration



[567]

[569]

■ **568 SERVICE OF AMERICAN SILVER FLATWARE**

TIFFANY & CO., NEW YORK, LATE 19TH CENTURY

Saratoga pattern, the terminals engraved with identical crests, comprising:

twenty-four tablespoons
twenty-four dessert spoons
twelve fish knives
twelve lunch knives
pair of fish servers
two serving spoons
thirty-six table forks
twenty-four dessert forks
twelve fish forks
twelve teaspoons
pair of butter knives
pair of sugar tongs

326 ozs. Together with twenty King's pattern Table Knives, *by another maker.* 183 *pieces.*

■ **569 AMERICAN SILVER MATCHING LARGE COFFEE POT, TEAPOT AND WASTE BOWL**

GERARDUS BOYCE, NEW YORK, C. 1830

The baluster bodies chased with trailing grapevine spreading from the twig-like borders, the vine handles forking to encircle the necks, matching spouts and grape cluster finials, 90 ozs. gross. *Height of coffee pot* 14¾ *inches* (37.5 *cm.*)

See illustration

■ **570 AMERICAN SILVER CIRCULAR BOWL**

W.G. FORBES, NEW YORK, C. 1800

With molded collar, on pedestal foot, 12 ozs. *Diameter* 6¾ *inches* (17 *cm.*)

■ **571 AMERICAN SILVER COVERED SUGAR URN**

JOHN MYERS, PHILADELPHIA, C. 1790

Of vase shape, with reel-shaped foot and cover, engraved with contemporary monogram in a shield surrounded by sprays of bright-cut foliage, narrow beaded borders and urn finial, *struck with italic maker's mark and 'Phil.',* 12 ozs. 10 dwts. *Height* 9¾ *inches* (25 *cm.*)

See illustration opposite page

■ **572 AMERICAN SILVER MATCHING COVERED SUGAR URN AND CREAMER**

DANIEL VAN VOORHIS, NEW YORK, C. 1790

Of vase shape, with narrow beaded borders, both engraved with identical monograms in shields suspended from ribbon-bows flanked by foliate swags and with crossed sprays below, the reel-shaped cover with pineapple finial, *the creamer unmarked,* 18 ozs. 10 dwts. *Heights* 10½ *and* 7¾ *inches* (26.7 *and* 20 *cm.*)

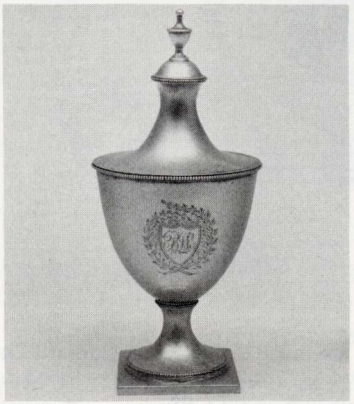
See illustration opposite page

■ **573 AMERICAN SILVER CREAMER**

JOHN BURGER, NEW YORK, C. 1790

The helmet-shaped body engraved with initials within a shield hung from a ribbon-bow, with crossed foliate sprays below, with narrow beaded borders, square pedestal foot and loop handle, 6 ozs. 10 dwts. *Height* 7½ *inches* (19 *cm.*)

The initials are probably those of Catherine Salisbury.



[571]

[572]

■ 575 AMERICAN LARGE SILVER TEAPOT

BALL, TOMPKINS & BLACK, NEW YORK, C. 1850

Of oval vase shape, with beaded borders, swan-neck spout and acorn finial, 36 ozs. gross. *Height 10½ inches (26.6 cm.)*

■ 576 SET OF FOUR SILVER CARYATID TABLE CANDLESTICKS

POSSIBLY AMERICAN, C. 1850

Formed as peasant boys and girls in 18th Century costume, holding baskets of grapes on their heads, the lobed circular bases with grapevine borders, two detachable nozzles, *apparently unmarked*, 60 ozs. *Height 9½ inches (24 cm.)*

■ 577 AMERICAN SILVER TEA URN

TAYLOR & LAWRIE, PHILADELPHIA, C. 1850

Of oval vase shape, with beaded borders and leaf-capped loop handles, engraved on one side with armorials on an ermine mantle, and on the other with a monogram within sprays of oak leaves and laurel, the oval base with removable lamp, on four shell and scroll feet, 101 ozs. *Height 17¾ inches (45 cm.)*

The Arms are those of Flood.

See illustration

[577]

[578]

■ **578 AMERICAN SILVER FOUR PIECE TEA SET**

BAILEY & KITCHEN, PHILADELPHIA, C. 1835

Comprising two Teapots, covered Sugar Bowl and Creamer, with plain circular bodies raised on foliate panel feet, the finials formed as birds perched on sprays of berried foliage, the handles applied with oak leaves and acorns, 102 ozs. gross.

See illustration

The initials are those of Catherine Cornard Davis, to whom the set was given as a wedding present by her parents when she married William Smith McPherson, 4 December, 1817. William Smith McPherson was son of Col. John McPherson of Prospect Hall, Frederick, Maryland. Col. John McPherson was on Washington's staff and one of the founders of the Society of Cincinnati. The set descended to their daughter, Mary Elizabeth, who married John Wagner Kennedy. It was subsequently to their daughter Annette, on her marriage to Malcolm Crichton in 1864. In turn, their daughter Antoinette received it on her marriage to Snowdon Ashford in 1902, from whom it descended to the present owner.

See illustration

■ **579 AMERICAN SILVER SIX PIECE TEA AND COFFEE SET**

J. OWEN, PHILADELPHIA, C. 1815

Comprising two Teapots, Coffee Pot, Creamer, covered Sugar Bowl and Waste Bowl, the circular bodies monogrammed C.C.S., with partly faceted swan-neck spouts capped by paterae, milled borders and acorn finials, the wood handles carved with leaves, their upper terminals decorated with flowerheads, the creamer with serpent handle, *maker's mark struck twice on each piece,* 157 ozs. gross.

Property from the Estate of
Mrs. William Randolph Hearst, Sr.

■ **580 AMERICAN SILVER FLAGON**

CRICHTON & CO., NEW YORK, C. 1920

In Charles II style, engraved with the Hearst initials within crossed plumes, spreading foot and scroll handle, 38 ozs. *Height* 11 *inches* (28 *cm.*)

[579]

■ 581 TWO AMERICAN SILVER DISHES AND A BOWL

One with foliate scroll rim, *by The Gorham Co., New York, 1896;* another with pierced border and pedestal foot, *by Reed & Barton, Taunton, Mass., c. 1910;* the bowl spirally lobed and fluted, *by Tiffany & Co., New York c. 1900,* 51 ozs. *Diameters* 11¼ *to* 9¼ *inches* (28.5 *to* 23.5 *cm.*)

■ 582 TWO AMERICAN SILVER CIRCULAR PLATTERS

REED & BARTON, TAUNTON, MASS., C. 1910

One with rococo border and ribbon-tied oak leaf rim, the other with pierced border, 63 ozs. *Diameters approximately* 14 *inches* (35.5 *cm.*)

■ 583 AMERICAN SILVER ASPARAGUS DISH AND LINER

TIFFANY & CO., NEW YORK, C. 1910

Of shaped rectangular form, removable liner, borders of oval and circular beads, 49 ozs. 10 dwts. *Length* 12½ *inches* (31.7 *cm.*)

■ 584 REMARKABLE SERVICE OF AMERICAN SILVER "INDIAN WAR DANCE" FLATWARE

TIFFANY & CO., NEW YORK, C. 1890

The larger pieces applied with *bas-reliefs* of twelve different dancing Indians in ceremonial dress, the smaller pieces applied with similar figures modeled in full relief, the stems and bowls etched with formal designs, the knife handles decorated with gilt and copper roundels, comprising:

thirty soup spoons	twenty-nine dinner forks
thirty-six dessert spoons	twenty-nine lunch forks
twenty-three bouillon spoons	twenty-four butter spreaders
twenty-nine cocktail forks	nineteen dinner knives
thirty lunch knives	twenty-nine teaspoons
four piece carving set	fifteen various servers

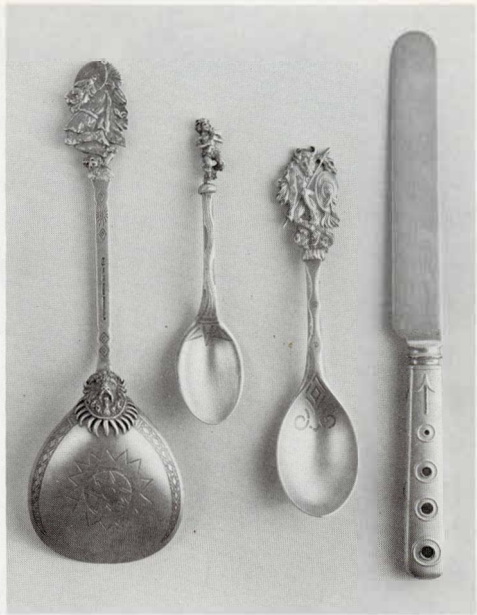
532 ozs excluding knives and carving set. 282 *pieces.*

See illustration of four pieces

■ 585 SET OF TWELVE AMERICAN SILVER AND TURQUOISE "AZTEC" INDIVIDUAL SALT SHAKERS AND TWELVE PEPPER SHAKERS *TIFFANY & CO., NEW YORK, C. 1900*

Cast in the form of Aztec deities, studded with turquoises, with slip-lock and screw-on covers, 54 ozs. gross. *Heights* 2⅛ *inches* (5.5 *cm.*)

See illustration of four



[584]

■ 586 SIX AMERICAN SILVER AND TURQUOISE "AZTEC" INDIVIDUAL SALT SHAKERS AND FIVE PEPPER SHAKERS

TIFFANY & CO., NEW YORK, C. 1900

Similar to the preceding, one cover missing, 24 ozs. gross. *Height* 2⅛ *inches* (5.5 *cm.*)

[585]

[587]

■ 587 AMERICAN SILVER AND HARDSTONE "AZTEC" PLATEAU *TIFFANY & CO., NEW YORK, C. 1893*

The large circular tray raised on eight step supports, with openwork apron, each support headed by a polished agate in the form of a scallop shell, the surface decorated with Aztec motifs, *bearing the mark of the World's Columbian Exposition, Chicago, 1903.* 119 ozs. gross. *Diameter* 21 *inches* (53 *cm.*)

See illustration

■ 588 SET OF FOUR AMERICAN SILVER DESSERT DISHES

THE GORHAM CO., NEW YORK, C. 1900

The oval boat-shaped dishes *repoussé* and chased with flowering foliage, each with foliate scroll handle and raised on three scroll supports, 113 ozs. *Length* 11½ *inches* (29 *cm.*)

See illustration of one

[588]

■ 589 SEVENTEEN FINE AMERICAN SILVER-GILT DESSERT PLATES

THE GORHAM CO., NEW YORK, 1909/12

The borders applied at each side with lion masks enclosed by reclining mermaids with crossed tails in high relief, all linked by a band of drapery swags and monopods, with matted gilding, the backs engraved with the Hearst initial, 320 ozs. *Diameter* 9¼ *inches* (23.5 *cm.*)

See illustration of one opposite page

■ 590 SET OF EIGHTEEN FINE AMERICAN SILVER-GILT SERVICE PLATES

THE GORHAM CO., NEW YORK, 1909/12

En suite with the preceding, and also engraved with the Hearst initial on the bases, 423 ozs. *Diameter* 10¾ *inches* (27.4 *cm.*)

■ 591 SET OF EIGHTEEN FINE AMERICAN SILVER-GILT SOUP PLATES

THE GORHAM CO., NEW YORK, 1897/1909/12

En suite with the preceding, and also engraved with the Hearst initial on the bases, 365 ozs. *Diameter* 10 *inches* (25.5 *cm.*)

■ 592 AMERICAN SILVER LARGE CIRCULAR PLATTER

REED & BARTON, TAUNTON, MASS., C. 1910

The hammered border decorated with sprays of stylized foliage, 96 ozs. *Diameter* 22 *inches* (56 *cm.*)

■ 593 AMERICAN SILVER WELL-AND-TREE PLATTER

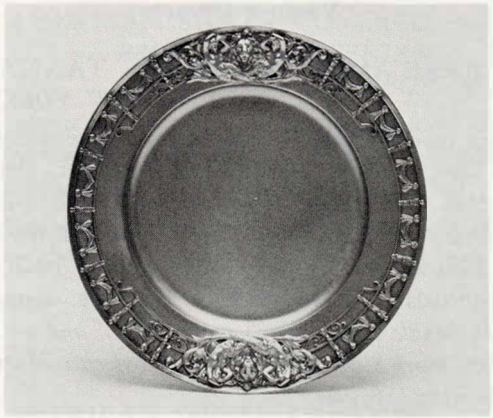
REED & BARTON, TAUNTON, MASS., C. 1910

With ribbon-bound oak leaf rim, the border chased with flowers and scrolls, raised on four openwork scroll feet, 111 ozs. *Length* 23¼ *inches* (59 *cm.*)

■ 594 PAIR OF AMERICAN SILVER SMALL FOUR-LIGHT CANDELABRA

THEODORE B. STARR, NEW YORK, C. 1900

With domed circular bases, short baluster stems, decorated with swirled foliage and flowerheads, reeded arms and detachable nozzles, weighted, one damaged. *Height* 10 *inches* (25.5 *cm.*)



[589]

■ **595 SET OF TWELVE AMERICAN SILVER-GILT DINNER PLATES**

TIFFANY & CO., NEW YORK, C. 1910

The border decorated with banded lobes and scrolling foliage, each on rim foot, 215 ozs. *Diameter* 10 *inches* (25.5 *cm.*)

See illustration of one

■ **596 SET OF EIGHTEEN AMERICAN SILVER-GILT DINNER PLATES**

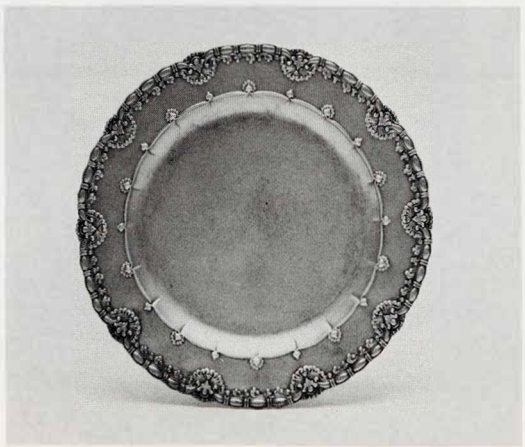
TIFFANY & CO., NEW YORK, C. 1910

En suite with the preceding, 324 ozs. *Diameter* 10 *inches* (25.5 *cm.*)

■ **597 AMERICAN SILVER BOWL**

MARTELÉ, THE GORHAM CO., NEW YORK, C. 1905

With waved rim, chased with sprays of flowers and leaves, and sinuous scrolls, on a hammered ground, 27 ozs. *Diameter* 10½ *inches* (26.7 *cm.*)



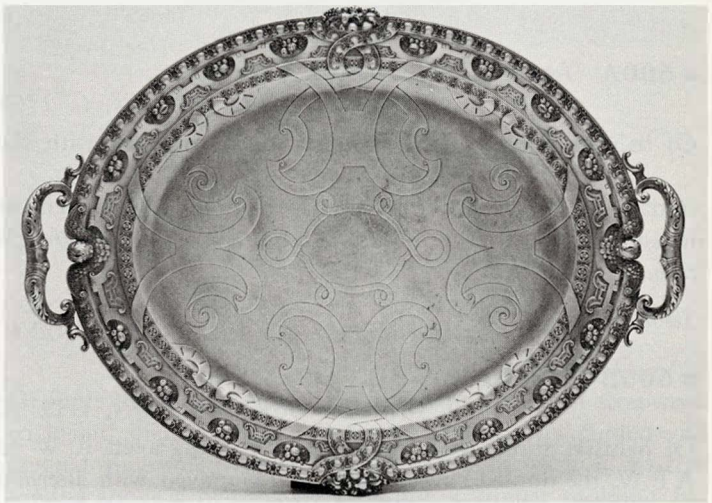
[595]

■ **598 FINE AND HEAVY AMERICAN SILVER TWO-HANDLED TEA TRAY**

TIFFANY & CO., NEW YORK, C. 1900

The border decorated with raised clusters of fruit enclosed by strapwork which spreads to the centre, with an outer border of formal scrolls, coronets and leaves, and an inner border of linked paterae, a winged cherub head at each end below the foliate scroll handles, *struck with an exposition mark,* 268 ozs. *Length* 34½ *inches over handles* (87.6 *cm.*)

See illustration



[598]

■ **599 AMERICAN SILVER SAUCE TUREEN AND COVER**

TIFFANY & CO., 550 BROADWAY, NEW YORK, C. 1860

Of boat shape, with beaded and key pattern borders, beaded and foliate scrolls handles, 21 ozs. 15 dwts. *Length* 9¼ *inches over handles* (24.8 *cm.*)

■ **600 AMERICAN SILVER BEAKER**

WILLIAM THOMSON, NEW YORK, C. 1815

The campana-shaped body raised on a lobed rim foot, 4 ozs. *Height* 3½ *inches* (9 *cm.*)

[600A] [601] [600B]

■ **600A AMERICAN SILVER CASTER**

SAMUEL MINOTT, BOSTON, C. 1765

Of baluster form, with molded borders, engraved with the initials B H * H, the cover pierced with alternating panels of lozengework and flowerheads, flame finial, 4 ozs. *Height 5¾ inches (14.5 cm.)*

See illustration

■ **600B AMERICAN SILVER CASTER**

SAMUEL BURT, BOSTON, C. 1750

Of baluster form, with molded borders, engraved R W to A E W, the domed cover pierced and engraved with alternating panels of lozengework and foliate strapwork, bell finial, 4 ozs. *Height 5⅞ inches (15 cm.)*

Note: For an almost identical caster by Samuel Burt see Kathryn C. Buhler, *American Silver, 1655–1825, in the Museum of Fine Arts, Boston*, item 240.

See illustration

■ **601 RARE AMERICAN SILVER DREDGER**

MAKER'S MARK H.M., NEW YORK, EARLY 18TH CENTURY

The cylindrical body with molded foot, bayonet-fixed domed cover with baluster finial, the base engraved with the initials P I * M, 3 ozs. 10 dwts. *Height 3⅝ inches (9.2 cm.)*

For another piece by this apparently unrecorded maker see the following lot.

See illustration

Various Owners

■ **602 RARE AMERICAN SILVER TANKARD**

NEW YORK, C. 1720

With plain tapered cylindrical barrel, the base decorated with cut-card leafage above a wrigglework border, the flattened domed cover with shaped front engraved with foliage, corkscrew thumbpiece, the S-scroll handle applied at the top with a swag of fruit and at the base with a cherub head, engraved with the initials A. T repeated on the base, *marked on both sides of the handle with maker's mark H.M., and on cover twice with maker's mark S.M., probably that of Sylvester Morris,* 31 ozs. *Height 6⅜ inches (16.2 cm.)*

With a note stating that the tankard formerly belonged to Col. Daniel Arnold, born about 1699, married Bathshe Ballou in 1720, and died 1773.

See illustration

[602]

■ 603 **AMERICAN SILVER COVERED SUGAR BOWL**

PROBABLY BY BENJAMIN TAPPAN, BOSTON, C. 1780

Of plain inverted pear shape, with molded foot, the slightly domed cover with rim finial for use as a foot, *maker's mark struck twice on base*, 10 ozs. *Height 3¾ inches (9.5 cm.)*

See Kathryn C. Buhler, *American Silver, 1655–1825, in the Museum of Fine Arts, Boston*, for this attribution, page 481.

See illustration

■ 604 **AMERICAN SILVER CREAMER**

BENJAMIN BURT, BOSTON, C. 1770

Of plain pear shape, with shaped everted rim, double scroll handle and three scroll feet ending in trefoils, engraved on the base with initials I * E, 3 ozs. *Height 3⅜ inches (9.2 cm.)*

See illustration

■ 605 **TWO AMERICAN SILVER COVERED SUGAR VASES**

PROBABLY NEW ENGLAND, C. 1780

Of inverted pear shape, with domed covers, gadroon borders and lobed bell-shaped finials, *unmarked*, 20 ozs. *Height 6¾ inches (17 cm.)*

[603] [604]

[606]

■ 606 **FINE AMERICAN SILVER TEAPOT**

JOHN BURT, BOSTON, C. 1735

Of apple shape, engraved at the rim with a band of strapwork enclosing shells, diaper and husks, the slightly curved and tapered nine-sided spout applied beneath with a narrow tongue above a bell-shaped molding, a similar molding beneath the almost triangular upper handle socket, the flush fitting cover with wood finial, with silver bell-shaped knop, molded foot, the base engraved with the initials S B M, a scratch weight and with traces of earlier names, *maker's mark struck four times on the base*, 17 ozs. 5 dwts. gross. *Height 5¼ inches (13.3 cm.)*

The traces of engraved names on the base can be read as Waters, John and Rebecca. On April 26th, 1722, John Waters married Rebecca, daughter of Thomas and Rebecca Wells, born September 5th, 1700. A flagon by John Burt was given by her to the New North Church in Boston in 1745. See E. Alfred Jones, *The Old Silver of American Churches*, p. 62.

A similar teapot by John Burt is in the Minneapolis Institute of Art; another is in the Mabel Brady Garvan Collection at Yale University. See Buhler & Hood, *American Silver in the Yale University Art Gallery*, pp. 96–99.

See illustration

[607]

■ **607 AMERICAN SILVER TANKARD**
JOHN CONEY, BOSTON, C. 1700

With plain tapered cylindrical barrel and molded borders, the flat cover with shaped front and corkscrew thumbpiece, S-scroll handle with rat-tail, engraved with initials and the date 1731, the terminal applied with a cherub head, the hinge with two wrigglework borders, *marked on body, base and cover,* 23 ozs. *Height* 6¾ *inches* (17 *cm.*)

Compare a tankard by Coney, 1690–1700, illus. Kathryn C. Buhler, *American Silver, 1655–1825, in the Museum of Fine Arts, Boston,* page 51.

See illustration

■ **608 AMERICAN SILVER PORRINGER**
JOHN DIXWELL, BOSTON, C. 1720

With bulbous sides and domed base, the shaped handle A
pierced with scrollwork and engraved with initials I * R, *marked on body and handle,* 8 ozs. 5 dwts. *Diameter* 5¼ *inches* (13.3 *cm.*)

■ **609 PAIR OF AMERICAN SILVER SUGAR NIPS** *MID-18TH CENTURY*

Of scissor form, the boss engraved on both sides with stylized foliage, also engraved with the same initials as the preceding lot, *unmarked. Length* 4¼ *inches* (10.8 *cm.*)

■ **610 AMERICAN SILVER CHILD'S PORRINGER**
MAKER'S MARK I.G., C. 1740

With bulbous sides and domed centre, the shaped handle pierced in a simple foliate design, the back engraved with G
initials I * E, *marked on bowl and handle,* 4 ozs. *Diameter* 4¼ *inches* (10.8 *cm.*)

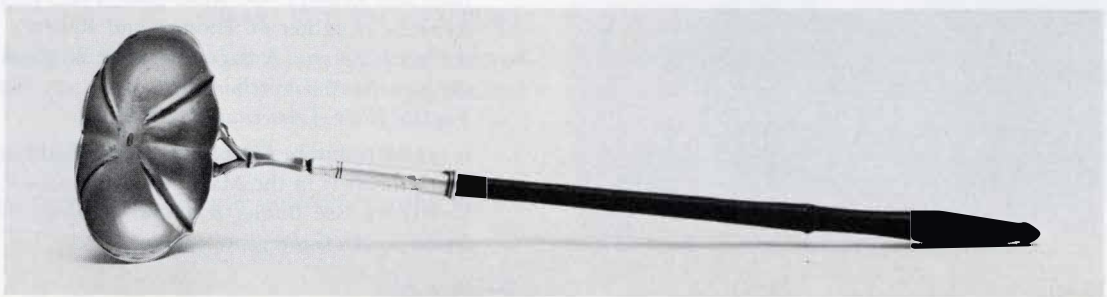
The engraved initials may possibly refer to the maker.

■ **611 AMERICAN SILVER TODDY LADLE**
JACOB HURD, BOSTON, C. 1740

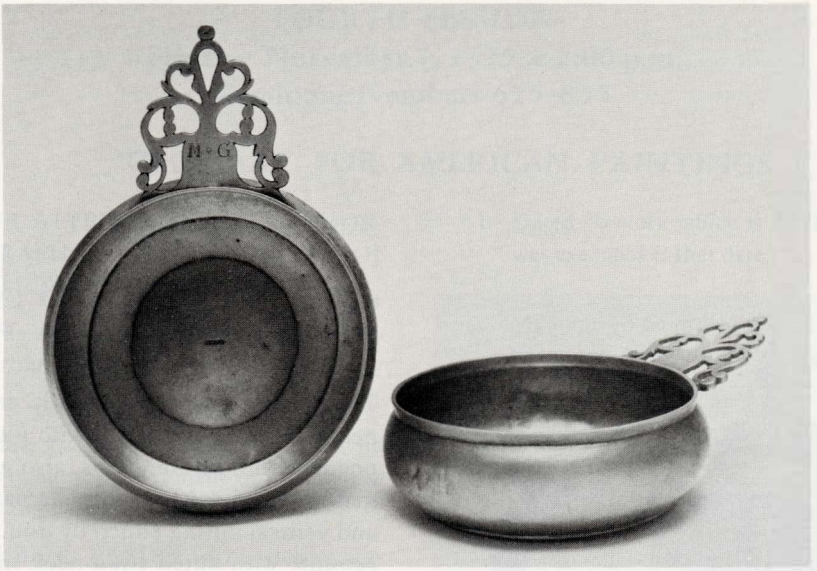
With shaped and fluted oval bowl, engraved on the back with R
initials S E separated by a leaf, the handle with forked and scrolled base and turned wood extension. *Length* 16 *inches* (40.6 *cm.*)

For a comparable ladle by Jacob Hurd, see *American Silver Collected by Philip H. Hammerslough,* vol. I, page 107.

See illustration



[611]



WEATHERSPOON
ART GALLERY
UNC-G
GREENSBORO, N. C. 27412

[612]

■ 612 **RARE PAIR OF AMERICAN SILVER PORRINGERS** *JOHN COBURN, BOSTON, C. 1760*

With bulbous sides and domed centres, the shaped handles pierced with scrollwork and engraved with initials M * G, *marked on bodies and handles,* 17 ozs. 15 dwts. *Diameter* 5⅜ *inches* (13.7 *cm.*)

Compare a pair of porringers by Coburn, 1750–70, illus. Kathryn C. Buhler, *American Silver, 1655–1825, in the Museum of Fine Arts, Boston,* page 311.

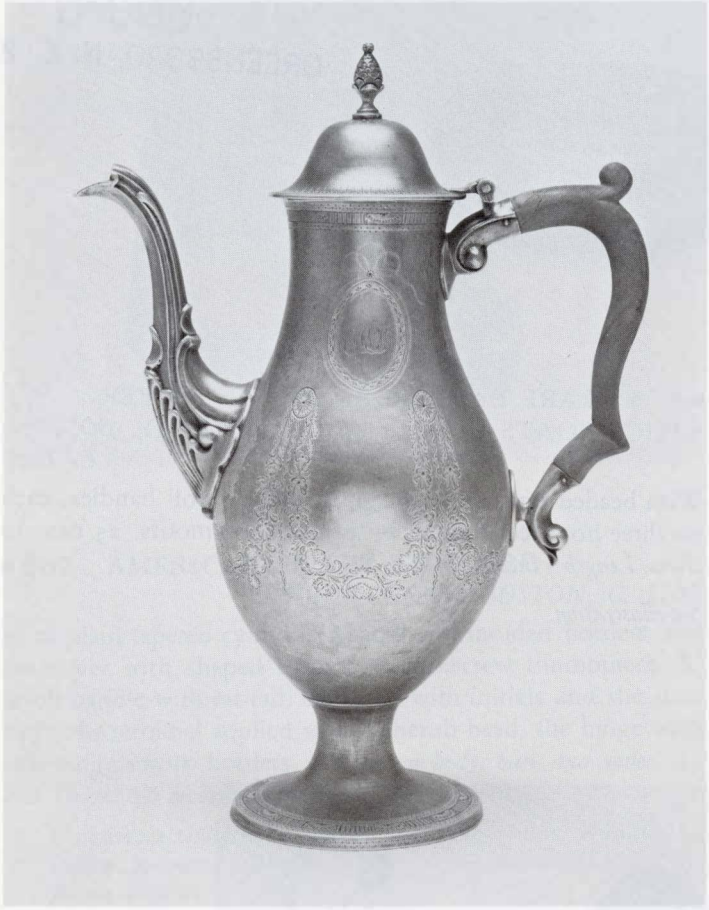
See illustration

■ 613 **RARE PAIR OF AMERICAN SILVER SAUCE BOATS** *JOHN RIDGWAY, BOSTON, C. 1800*

With beaded rims and leaf-capped flying scroll handles, each on three hoof feet headed by pear-shaped motifs, 25 ozs. 10 dwts. *Length* 7 *inches* (17.8 *cm.*)

See illustration

[613]



[614]

■ 614 **THE ABIEL AND LYDIA SMITH SILVER COFFEE POT BY PAUL REVERE JR.**

BOSTON, 1795

The slender pear-shaped body engraved with floral festoons pendent from paterae and with monograms within shields suspended from ribbon-bows, also engraved with borders of formal ornament comprising alternating panels of husk festoons and vertical fluting edged by double rows of dots on a zig-zag ground, with fluted swan-neck spout, domed cover with bud finial and trumpet-shaped foot, *unmarked*, 34 ozs. gross. *Height* 13¼ *inches* (33.7 *cm.*)

The initials are those of Abiel Smith, graduate of Harvard, 1764, and his wife Lydia Otis. He died in 1815, age 70.

The coffee pot is recorded in the Daybook, December 11th, 1795, and cost L9 for making, L3.12 for engraving and sixpence for a wood handle.

Sold with a letter from John Marshall Phillips of Yale University Gallery of Fine Arts giving details of the order taken from the Daybook.

Illustrated: *Antiques Magazine, December, 1973,* p. 1049, in an an article on Paul Revere coffee pots, by David B. Warren, Curator, Bayou Bend Collection of the Museum of Fine Arts, Houston. He notes that less than a dozen Coffee Pots by the patriot are known. Formerly in the Collection of Mrs. Amory L. Haskell.

See illustration frontispiece

[END OF THIRD SESSION]

FOURTH SESSION
Friday · November 7, 1975 at 2:00 p.m.
Catalogue Numbers 615–855

GLOSSARY FOR AMERICAN PAINTINGS

I. WITH RESPECT TO OUR ATTRIBUTION OF AUTHORSHIP AS PER PARAGRAPH II OF THE TERMS OF GUARANTEE, THE FOLLOWING TERMS APPLY:

a. CHILDE HASSAM—The work is, in our best judgment, by the named artist. This is our highest category of authenticity in the present catalogue.

b. *RUBENS PEALE—While ascribed to the named artist, no unqualified statement as to authorship is made or intended as described in Paragraph 2 under the Terms of Guarantee.

c. ATTRIBUTED TO RUBENS PEALE—In our best judgment, on the basis of style, the work can be ascribed to the named artist, but less certainty is expressed as to authorship than in the preceding categories.

II. WITH RESPECT TO PARAGRAPH 5 OF THE TERMS OF GUARANTEE DEALING WITH SUPPLEMENTAL MATERIAL NOT INCLUDED IN THE TERMS OF GUARANTEE, THE FOLLOWING TERMS APPLY:

a. Signed or Inscribed—Autograph signatures and inscriptions, which, in our best judgment, are in the hand of the artist, will be transcribed in print as they appear and located in one of six areas of the canvas designated as follows:

l.l.—lower left
l.r.—lower right
u.r.—upper right
u.l.—upper left
u.c.—upper center
l.c.—lower center

b. Dated—a work which is do dated and in our best judgment was executed at that date.

c. Medium—The following terms describe the surface on which the paint, watercolor, graphite or other mediums are applied:

canvas: all weaves of both cotton and linen canvases.

paper: all artists' papers including those designed for watercolor and pastel media.

board: all semi-flexible materials partially or totally composed of wood including cardboard, artist's board, plywood and other amalgamated wood surfaces.

masonite: includes the Standard Masonite Presdwood and the Tempered Presdwood that indicates the hard wallboard which is dark brown and smooth on one side and bears the impression of wire screening on the other.

panel: inflexible hardwood surfaces generally ½—1 inches in thickness, usually prepared with a gesso ground and frequently bevelled and sized.

cradled: boards and panels which have been strengthened with a brace of hardwood ribs and crosspieces.

d. Size—given in inches to the nearest ⅛ inch and in centimeters (cm.); height precedes width unless otherwise stated.

e. All pictures are framed unless otherwise noted in the catalogue.

Sotheby Parke-Bernet, in cooperation with the National Collection of Fine Arts' (The Smithsonian Institution) program to create a comprehensive index of American paintings executed before 1914, suggests that notification of acquisition through its auctions be directed to:

Bicentennial Inventory of American Paintings
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Since descriptions of the paintings as printed in our catalogues are made available to the Inventory, owners need only inform the Inventory of the Parke-Bernet sale and lot number of the painting purchases, and specify whether owner identification is to be held in confidence or may appear in the index reference.

Further information regarding the program will be supplied by the above or the American Painting Department, Sotheby Parke Bernet, New York.

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FOURTH SESSION
Friday · November 7, 1975 at 2:00 p.m.
Catalogue Numbers 615–855

AMERICAN PAINTINGS

[615]

***W. SHUTER (18th Century)**
■ 615 A LADY AND A GENTLEMAN: A PAIR OF PORTRAITS

The lady signed *W. Shuter* and dated *1795*, l.l.; the gentleman signed *W. Shuter* and dated *1795*, l.r.
Oil on panel — *Each:* 12 x 10 *inches* 30.1 x 20.6 *cm.*

See illustrations

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

[616]

[617]

[618]

AMERICAN SCHOOL, 19TH CENTURY
■ 616 PORTRAIT OF JOHN WILLIAM LARNER ("JOHN WILLIE")

Oil on canvas — 38 x 30 *inches* / 97.0 x 75.5 *cm.*

Painted *circa* 1879

See illustration

AMERICAN SCHOOL, 19TH CENTURY
■ 617 PORTRAIT OF A YOUNG GIRL WITH PARASOL

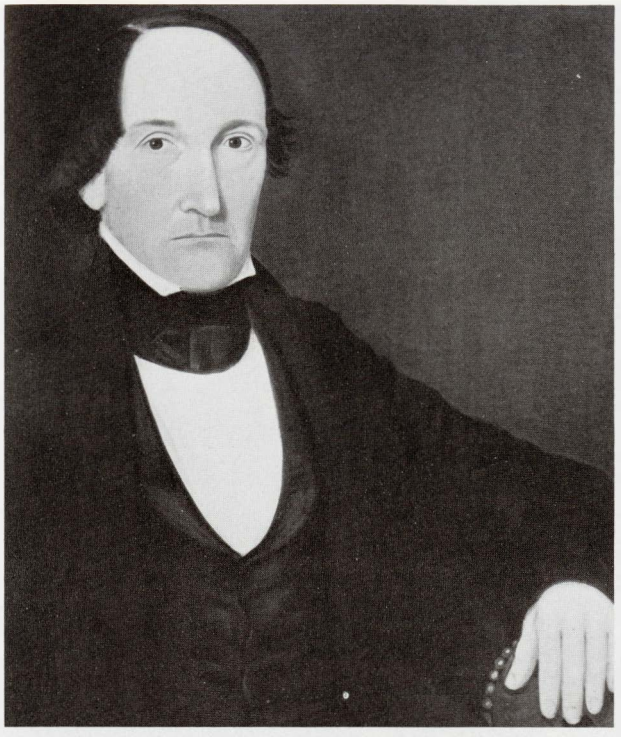
Oil on canvas — 35 x 24 *inches* / 88.9 x 61.0 *cm.*

See illustration

AMERICAN SCHOOL, 19TH CENTURY
■ 618 FAMILY PORTRAIT

Oil on canvas — 44½ x 34¾ *inches* / 113.0 x 88.3 *cm.*

See illustration



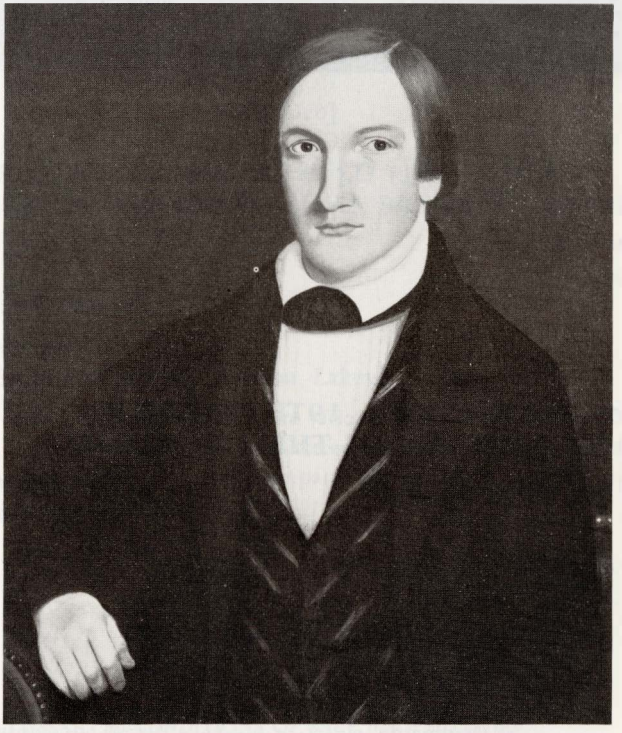
[619]

[619]

AMERICAN SCHOOL, 19TH CENTURY
■ 619 A FAMILY: THREE PORTRAITS

Oil on canvas mounted on masonite. *Each:* 30 x 25 *inches*
76.2 x 63.5 *cm.*

See illustrations



[619]

[620]

[621]

AMERICAN SCHOOL, 19TH CENTURY
■ 620 PORTRAIT OF THREE CHILDREN

Oil on canvas — 36¼ x 29¼ *inches* / 92.0 x 74.2 *cm.*

See illustration

***NOAH NORTH (fl. 1830's)**
■ 621 PORTRAIT OF DEWIT CLINTON FARGO

Inscribed *By Noah North/No. 11th Mr. Dewit Clinton Fargo/ Who died July 7th 1833/AE 12 years/* on the reverse.

Oil on panel — 26 x 21 *inches* / 66.4 x 53.6 *cm.*

See illustration

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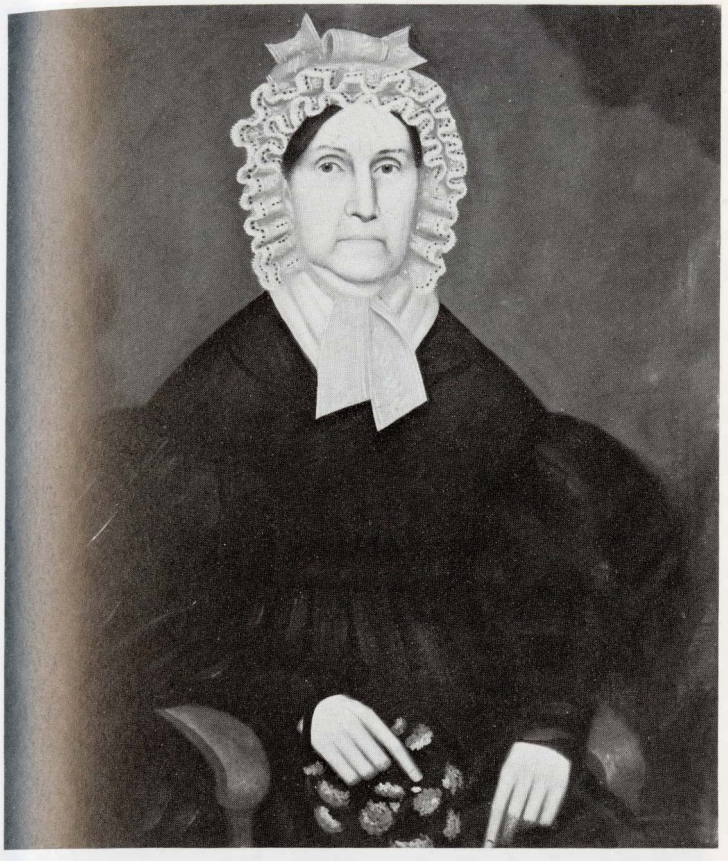
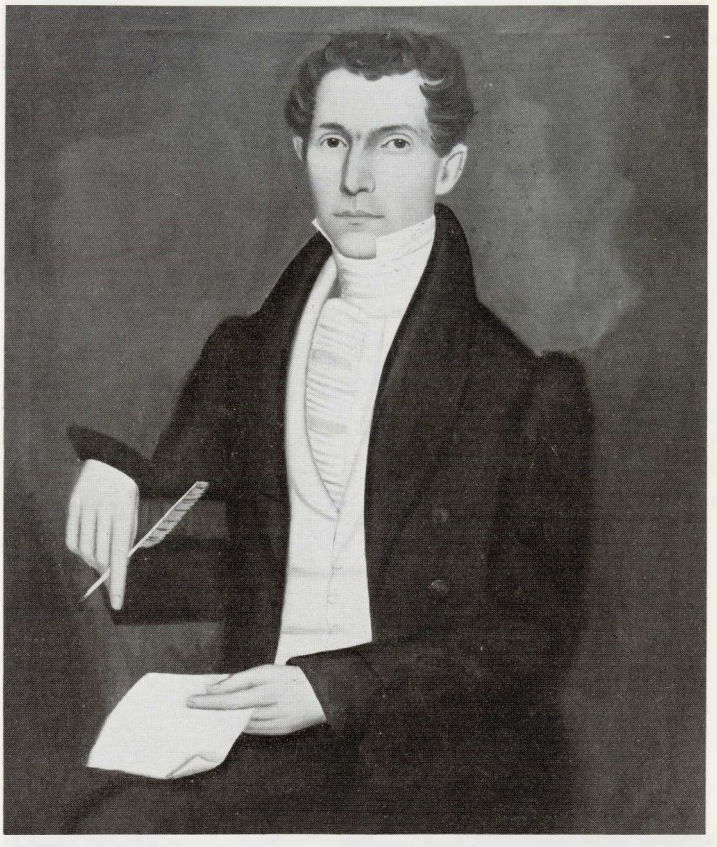


[622]



[623]

*ERASTUS SALISBURY FIELD (1805–1900)

■ 622 PORTRAIT OF MARVILLE BREWSTER MOORE

Oil on canvas

35 x 29 *inches*
89.0 x 74.0 *cm.*

Painted *circa* 1830

Provenance:

Estate of Harriette Harrison, Lakeville, Conn.

Note: Marville Brewster Moore (1771–1855) was the wife of Samuel Moore, Jr., surveyor and treasurer for the town of Salisbury, Connecticut. Moore was an eminent mathematician, and in 1794 published a book on surveying, supposedly the first American treatise written on the subject.

See illustration

*ERASTUS SALISBURY FIELD (1805–1900)

■ 623 PORTRAIT OF SILAS BREWSTER MOORE

Oil on canvas

35 x 29¼ *inches*
89.0 x 74.5 *cm.*

Painted *circa* 1830

Provenance:

Estate of Harriette Harrison, Lakeville, Conn.

Note: Silas Brewster Moore (1808–1898), Judge of Probate in Salisbury, Conn., was an active businessman who organized the Landon, Moore, & Company, and ran a farm on Riga Brook below Selleck's grist mill.

See illustration

**AUTHORSHIP*: *Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

[624]

[624]

AMERICAN SCHOOL, 19TH CENTURY

■ 624 A LADY, A GENTLEMAN AND YOUNG CHILD WITH KITTEN: THREE FAMILY PORTRAITS

Oil on canvas

Each: 34 x 27 *inches*
86.5 x 68.8 *cm.*

See illustrations

[624]

[625]

***THEODORE E. PINE (1828–1905)**
■ 625 PORTRAIT OF HENRIETTA CADY

Signed *T. Pine* and dated *1878*, l.l.
Oil on canvas. *Oval:* 28¾ x 23½ *inches*
73.0 x 59.7 *cm.*

Provenance:
Acquired from the artist
Mr. Cady Champlain, Ossining, New York
Mr. Stanton Champlain, New York

See illustration

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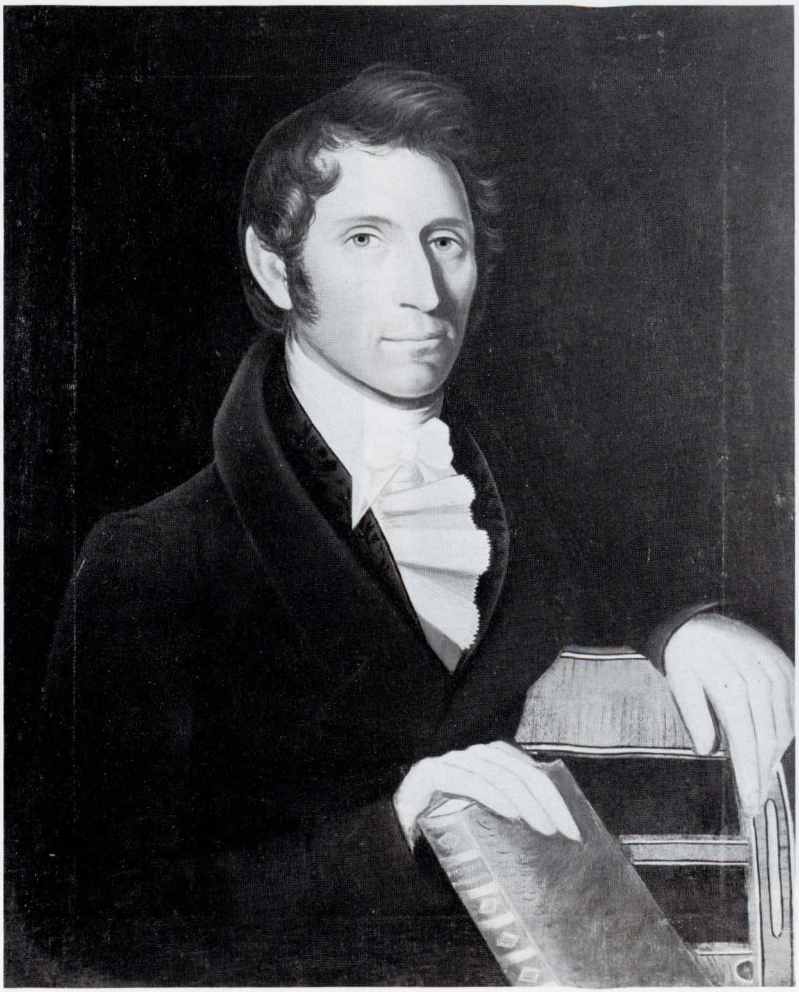


[626]

***AMMI PHILLIPS (1788–1865)**
■ 626 DOCTOR JOHN T. JANSEN AND CLARISSA LE FEVRE DOLSON JANSEN: A PAIR OF PORTRAITS

Oil on canvas — 30 x 24 *inches* / 76 x 61 *cm.*

Painted *circa* 1825

Provenance:

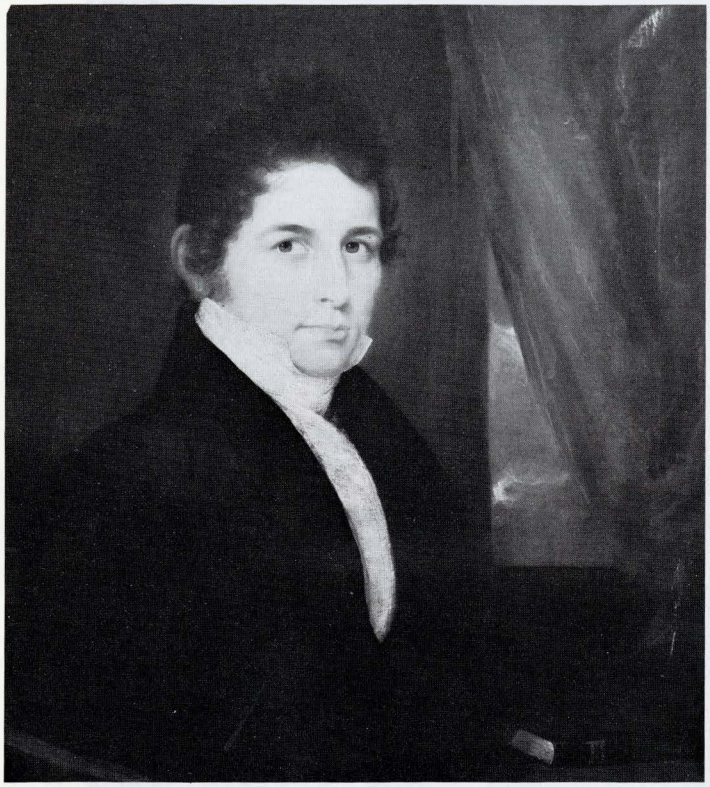
Acquired from the artist
William Bross Jansen, Goshen County, New York
William Bross Jansen, Ypsilanti, Michigan
Philip Jansen, Riverside, Illinois

AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

[626]

Note: Dr. John T. Jansen was born July 20, 1788 in Marbletown, N.Y. and married Clarissa LeFevre Dolson, on December 28, 1811. Dr. Jansen was the great-great-great-grandson of Mathuys Jansen who came to this country from Cologne, France. In August, 1646 he received a land grant of 100 acres in Haarlem from Director Keift of New York. Mathuys Jansen engaged in fur trading with the Indians at Fort Orange, N.Y. (now Albany) and married Margaret Hendricks of Kingston, N.Y. Their son, Jan Matthuysen Jansen, and his descendents continued to live in Kingston and Marbletown, N.Y. Documents relating to the genealogy of the Jansen family will accompany this lot.

See illustrations



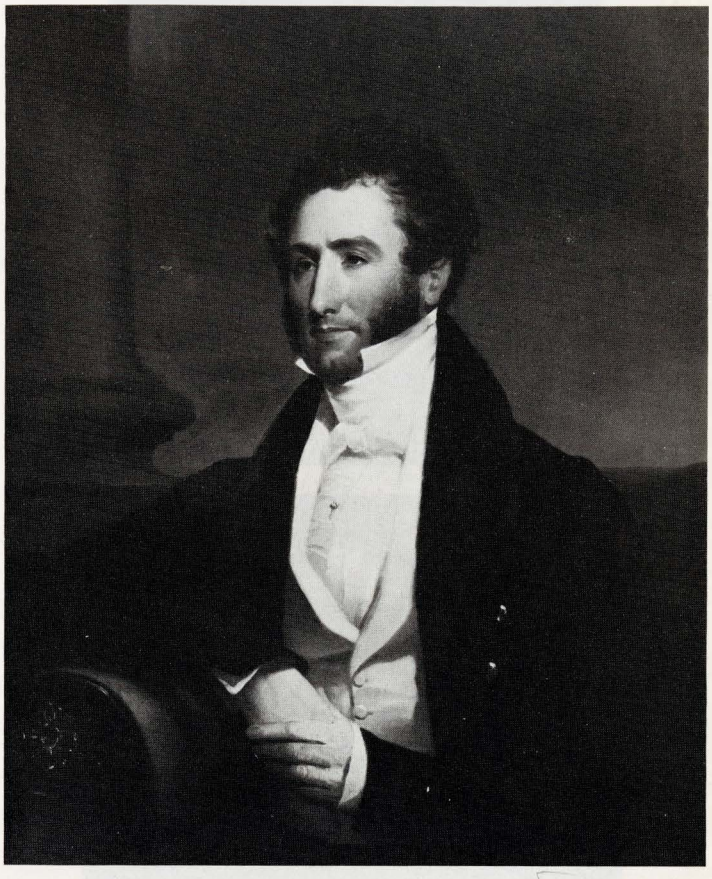
[628]

AMERICAN SCHOOL, 19TH CENTURY
■ 628 A LADY AND A GENTLEMAN: A PAIR OF PORTRAITS

Oil on canvas

The lady: 27½ x 24½ *inches*
69.8 x 62.2 *cm.*
The gentleman: 27½ x 23½ *inches*
69.8 x 59.6 *cm.*

See illustrations



[629]

AMERICAN SCHOOL, 19TH CENTURY
■ 629 A LADY AND A GENTLEMAN: PAIR OF PORTRAITS

Oil on canvas — *Each:* 36½ x 29¼ *inches*
92.1 x 74.2 *cm.*

See illustrations

[630]

AMERICAN SCHOOL, 19TH CENTURY
■ 630 PORTRAIT OF A LADY IN RED SHAWL

Oil on canvas — 29½ x 24¾ *inches*
74.9 x 62.7 *cm.*

See illustration

[631]

***THOMAS HICKS (1823–1890)**
■ 631 PORTRAIT OF SAMUEL J. TILDEN

Signed *T. Hicks* l.r.
Oil on canvas — 53 x 33 *inches*
134.6 x 83.8 *cm.*

Provenance:
Acquired from the artist
Mrs. Laura Pelton Hazard (niece of the sitter)
Mrs. Mary Hazard Holmes
Mrs. Laura Holmes Gray
Mrs. Phyllis Gray Schwartz

Note: Samuel Jones Tilden (1814–1886), elected Governor of New York in 1874, was an instrumental figure in breaking the Tweed Ring in New York City. Considered an outstanding Democrat, he was nominated for President and ran against Rutherford B. Hayes in 1876. The campaign became the most famous election dispute in American history with conflicting returns resulting in Tilden's defeat. Although it is now evident that Tilden actually won the election, he quietly retired from public life soon thereafter.

See illustration

AMERICAN SCHOOL, 19TH CENTURY
■ 632 YOUNG GIRL WITH DOLL AND CARRIAGE

Inscribed *St.* and dated *1879*, l.r.
Oil on canvas — 27 x 22 *inches*
68.8 x 56.3 *cm.*

See illustration

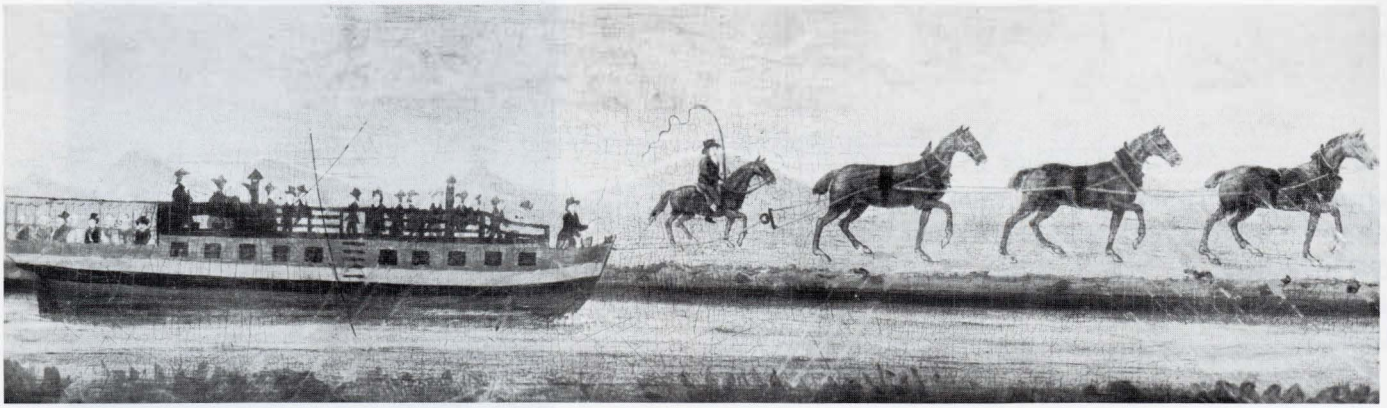
[632]

W. LORING CLARK (19th Century)
■ 633 YOUNG GIRL SEATED IN CHAIR

Signed *W. Loring Clark* and dated *'88*
Pastel on paper backed by canvas — 42 x 30 *inches*
100.7 x 70.6 *cm.*

See illustration

[633]



[634]

Property from the Collection of
Ambassador and Mrs. J. William Middendorf II

AMERICAN SCHOOL, 19TH CENTURY
■ 634 HORSES PULLING BOAT ALONG CANAL

Oil on panel — 7½ x 22½ *inches*
9 x 50.7 *cm.*

See illustration

Property of Various Owners

***JOHN GADSBY CHAPMAN (1808–1889)**
■ 635 THE DESERTION OF SERGEANT CHAMPE

Oil on canvas — 23 x 28 *inches*
58.4 x 72.4 *cm.*

Painted *circa* 1838

Provenance:
John Glover, Esq.
Mrs. William B. Glover

Literature:
The Columbian Magazine, February, 1845, "The Desertion of Sergeant Champe" pp. 91–92; frontispiece illus. of the engraving by R. Hinshelwood after the painting, *cf.*
Cowdrey, Mary Bartlett, *American Academy of Fine Arts and American Art-Union Exhibition Record 1816–1852* (New York: The New York Historical Society, 1953), p. 64, no. 61

Exhibition:
Apollo Association, *October Exhibition,* 1838, no. 61

Note: During the Revolution, John Champe was sergeant-major of a regiment known as The Partisan Legion under the command of Major Henry Lee. Champe was a native of Loudon County in Virginia and had enlisted in 1776. The treason of Benedict Arnold had been disclosed by the arrest of Major André. "To get an efficient agent into New York, after the Capture of Major André, without exciting the suspicions of the British garrison, Champe was induced to desert by Major Lee. The object was to get possession of the traitor Arnold and save André's life. . . . The scenery of this picture is from nature, near Bergen (N.J.). Painted for John Glover, Esq., and has been engraved for the 'Illustrations of American History.'" (Cowdrey p. 64). A copy of the excerpt from *The Columbian Magazine* entitled "The Desertion of Sergeant Champe" as well as a copy of the frontispiece will accompany this lot.

See illustration

[635]

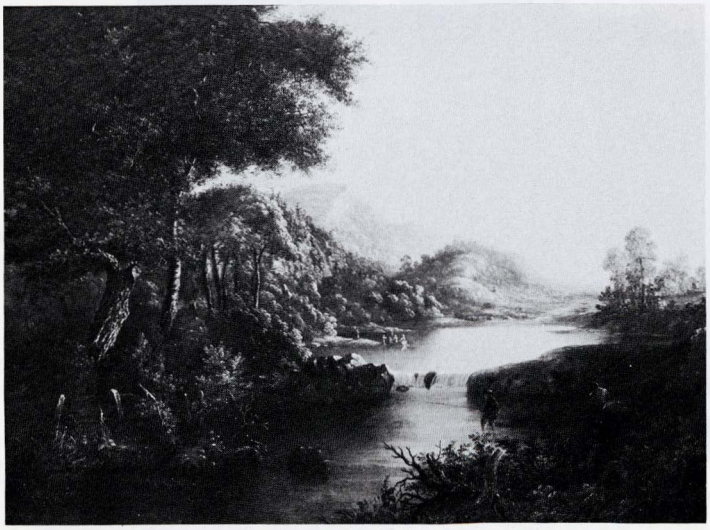
[636]

***GUNTHER HARTWICK (fl. 1847–1857)**
■ 636 WASHINGTON'S HEADQUARTERS AT NEWBURGH, NEW YORK

Signed *G. Hartwick*, l.r.
Oil on canvas

29 x 36¼ *inches*
73.7 x 92.2 *cm.*

See illustration



[637]

***AMBROSE ANDREWS (fl. 1824–1859)**
■ 637 CATSKILL MOUNTAIN STREAM

Signed *A. Andrews*, l.l.
Oil on canvas

22 x 30 *inches*
56.6 x 76.8 *cm.*

See illustration

*SAMUEL LANCASTER GERRY (1813–1891)

■ 638 MOUNTAINOUS LANDSCAPE AT LAKE'S EDGE

Signed *S.L. Gerry*, l.l.
Oil on canvas

14¼ x 20¼ *inches*
36.3 x 51.4 *cm.*

See illustration

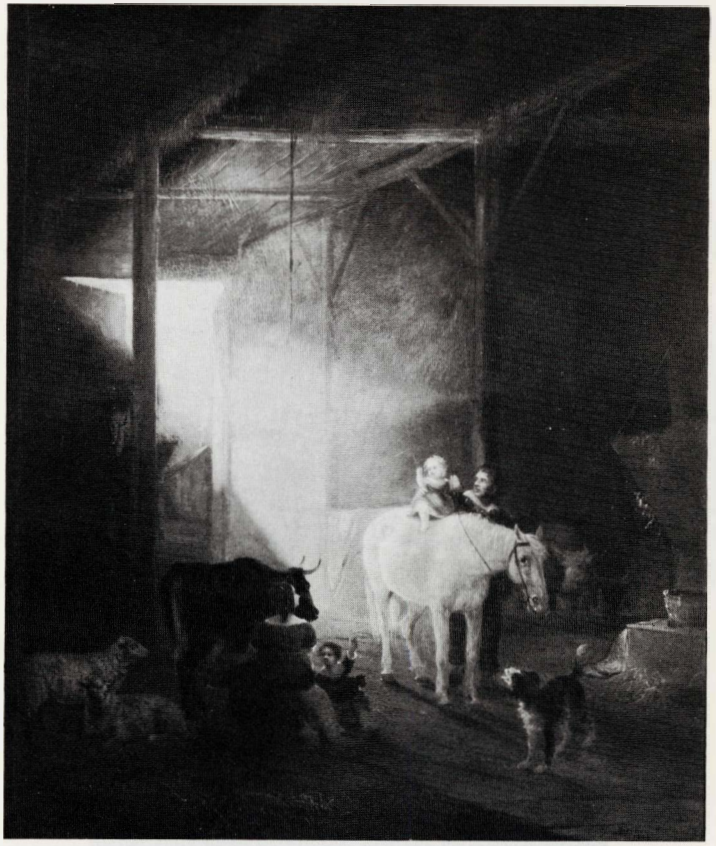
[638]

*ALVAN FISHER (1792–1863)

■ 639 STABLE INTERIOR

Signed *A Fisher Pixt* and dated *1839*, l.r.
Oil on canvas

30 x 25¼ *inches*
76.8 x 64.3 *cm.*



[639]

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[644]

***WILLIAM M. HART (1823–1894)**
■ 644 MONASTERY RUINS AT DUNKELD, SCOTLAND

Signed *Wm Hart* and dated *Dunkeld 1850*, l.r.
Oil on canvas — 12½ x 14¼ *inches* / 31.7 x 36.8 *cm.*

See illustration

[645]

***WILLIAM VAN DE VELDE BONFIELD (fl. 1860–1880)**
■ 645 WINTER IN NEW JERSEY

Signed *V. de V. Bonfield*, l.c.; also titled *Winter in New Jersey*, inscribed *V. de V. Bonfield Painter* and dated *Phila. 1876* on the reverse
Oil on canvas — 14 x 24 *inches* / 35.6 x 61.1 *cm.*

Provenance:
Ann McKenna, Nutley, New Jersey

See illustration

*JAMES MACDOUGAL HART (1828–1901)

■ 646 END OF THE STREET, SIMSBURY

Signed *James M. Hart*, l.l.

Oil on canvas

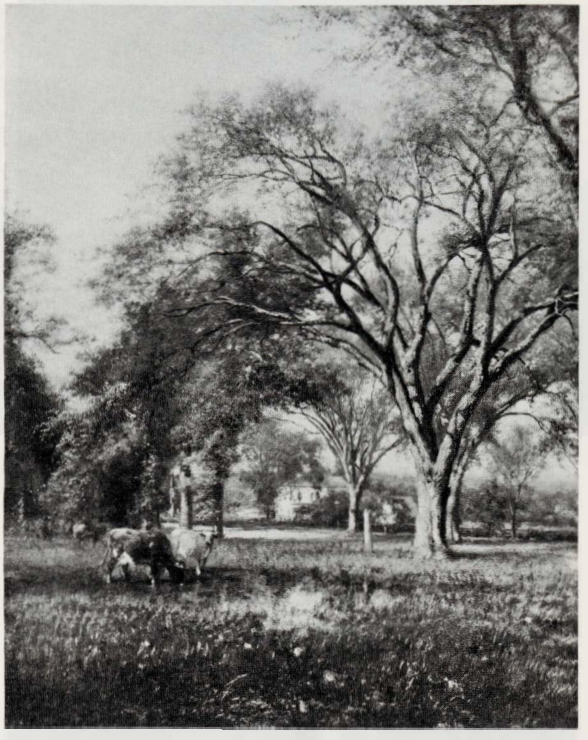
21 x 16 *inches*
53.4 x 40.6 *cm.*

Provenance:

Acquired from the artist

Mr. William Mackey, Brooklyn, New York

See illustration



[646]

*GEORGE F. HIGGINS (fl. 1859–1884)

■ 647 RURAL LANDSCAPE

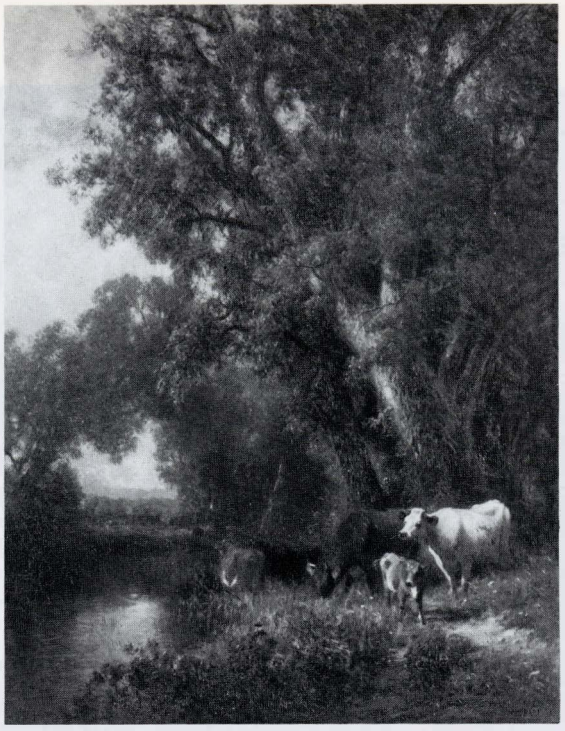
Signed *G.F. Higgins* and dated *1874*, l.r.

Oil on canvas

14 x 23¾ *inches*
35.5 x 60.5 *cm.*

See illustration

[647]



[648]

***WILLIAM M. HART (1823–1894)**
■ 648 COWS GRAZING ON A RIVER BANK

Signed *W. M. Hart* and dated *1883*, l.r.
Oil on canvas — 18 x 13¾ *inches*
45.9 x 35.1 *cm.*

See illustration

[649]

***JAMES MACDOUGAL HART (1828–1901)**
■ 649 UNDER THE SYCAMORES

Signed *James M. Hart*, l.r.
Oil on canvas — 21 x 16¼ *inches*
53.5 x 41.1 *cm.*

Provenance:
Acquired from the artist
Mr. William Mackey, Brooklyn, New York

See illustration

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

*HENRY PEMBER SMITH (1854–1907)

■ 650 ENGLISH LANDSCAPE

Signed *Henry P. Smith* and dated *1883*, l.l.
Oil on canvas 17 x 28¼ *inches*
44.0 x 71.6 *cm.*

Exhibition:
Cincinnati, Ohio, *Art Department of the Tenth Industrial Exposition*

See illustration

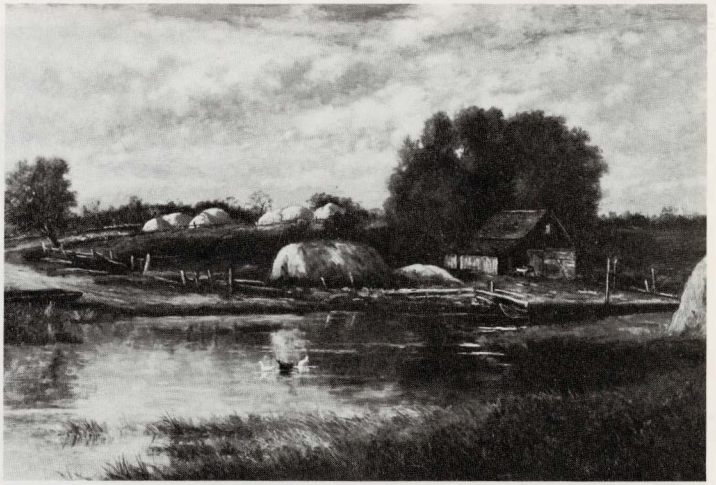
[650]

*FRANK H. SHAPLEIGH (b. 1842)

■ 651 OLD WHARF AT ROWLEY, MASSACHUSETTS

Signed *F.H. Shapleigh*, and dated *1887;* also inscribed *Oil Wharf at Rowley; Mass. by F.H. Shapleigh* on the reverse
Oil on canvas 19½ x 30 *inches*
76.4 x 50.8 *cm.*

See illustration



[651]

[652]

***ARTHUR FITZWILLIAM TAIT (1819–1905)**
■ 652 "A RESTFUL TIME"

Signed *A. F. Tait N.A.* and dated *N. Y. C. '96* l.r., also inscribed *N.Y. 1896 A.M. "A Restfull Time" A. F. Tait N.A.* on the reverse
Oil on panel — 9¾ x 14 *inches* / 25.0 x 35.5 *cm.*

See illustration

[653]

ARTHUR FITZWILLIAM TAIT (1819–1905)
■ 653 "JULY"

Signed *A.F. Tait, N.A.* and dated *N.Y. '04.* l.r.; also inscribed *(cu) 1904, "July" Putnam Co, N Y A.F. Tait, N A Ludlow Park Yonkers, N.Y.* on the backing
Oil on canvas mounted on board — 18 x 27¼ *inches* / 46.2 x 69.2 *cm.*

See illustration

*J. FRANCIS MURPHY (1853–1921)

■ 654 CLOUDY DAY

Signed *J. Francis Murphy*, and dated '88, l.l.

Oil on canvas

16 x 22 *inches*
40.0 x 56.2 *cm.*

See illustration

[654]

*BRUCE CRANE (1857–1934)

■ 655 LANDSCAPE WITH HAYSTACK

Signed *Bruce Crane*, l.r.

Oil on canvas

16 x 20 *inches*
41.0 x 51.1 *cm.*

See illustration

[655]

[656]

***THOMAS B. CRAIG (1849–1924)**
■ 656 BY THE MEADOW BROOK

Signed *Thos. B. Craig*, l.l.; also titled *By the Meadow Brook.* and signed *Thos. B. Craig. A.N.A.* on the reverse
Oil on canvas 18 x 26 *inches*
45.7 x 66.0 *cm.*

See illustration

[657]

***ERNEST WADSWORTH LONGFELLOW (1845–1921)**
■ 657 HUNTER IN MARSHLANDS

Signed *Ernest Longfellow* and dated *'74*, l.l.
Oil on canvas 16 x 24 *inches*
41.0 x 61.0 *cm.*

See illustration

*CARDUCIUS PLANTAGENET REAM
(1836–1917)

■ 658 STILL LIFE WITH FRUIT

Signed *C. P. Ream*, l.r.
Oil on canvas — 10 x 16 *inches*
25.4 x 40.6 *cm.*

See illustration

[658]

*RICHARD LABARRE GOODWIN (1840–1910)

■ 659 BRACE OF WOOD DUCKS

Signed *R. LaBarre Goodwin*, l.r.
Oil on canvas — 27 x 22 *inches*
68.5 x 56.1 *cm.*

See illustration

[659]

[660]

***M. A. HARRA (19th Century)**
■ 660 WATER LILIES IN A BASKET

Signed *M. A. Harra* and dated *1880*, l.r.; also inscribed *M. A. Harra 1880, Sparta Wis.* on the reverse
Oil on canvas — 12¼ x 16¾ *inches* / 31.0 x 42.4 *cm.*

See illustration

[661]

***J. H. CAMPBELL (19th Century)**
■ 661 FLORAL STILL LIFE: TWO WATERCOLORS

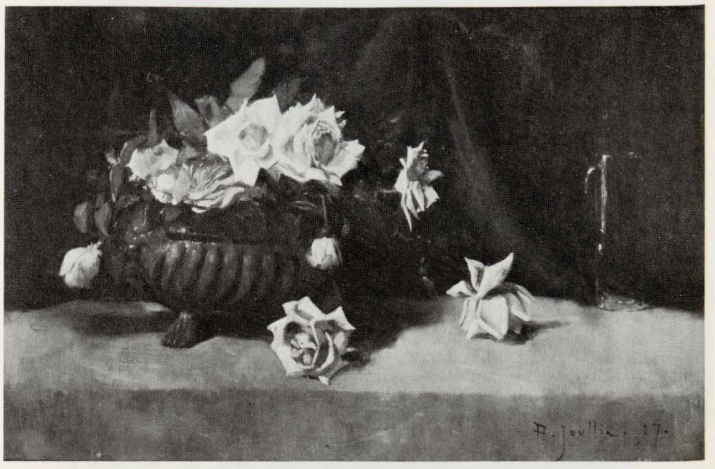
The first signed *J.H. Campbell* l.c., the second signed *J.H. Campbell* and inscribed *N.Y.*, l.c.
Watercolor on paper — *Each:* 17 x 14 *inches* / 40.3 x 30.6 *cm.*

See illustration of one

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

***AMEDÉE JOULLIN (1862–1917)**
■ 662 STILL LIFE WITH ROSES
Signed *A. Joullin* and dated '87, l.r.
Oil on canvas 22 x 34 *inches*
55.8 x 86.5 *cm*

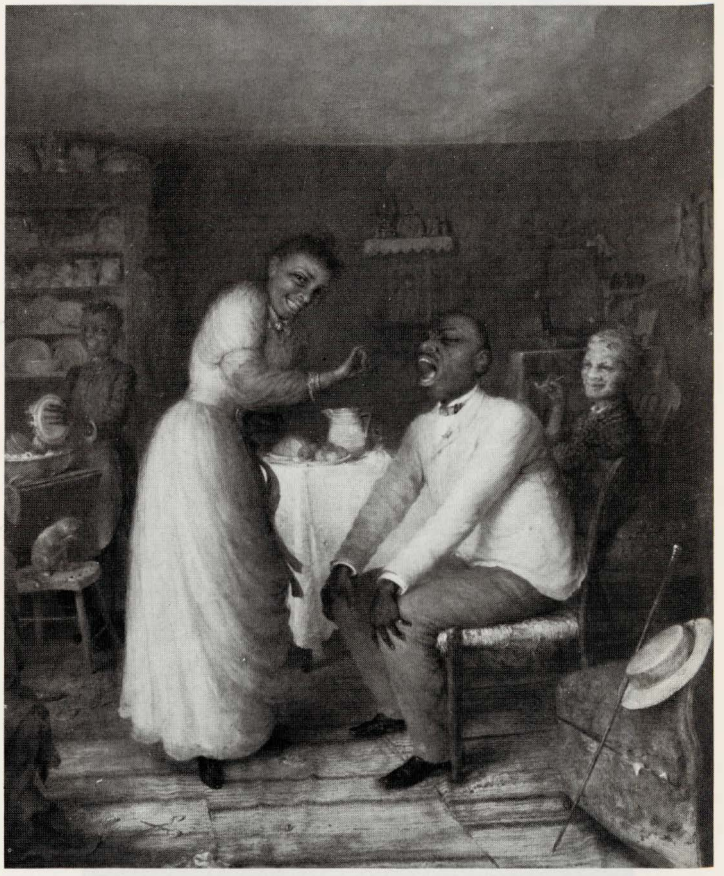
See illustration



[662]

***LILLY MARTIN SPENCER (1822–1902)**
■ 663 BLIND FAITH
Signed *Lilly M. Spencer* and inscribed indistinctly l.l.
Oil on canvas 29 x 36 *inches*
70.4 x 90.1 *cm.*

See illustration

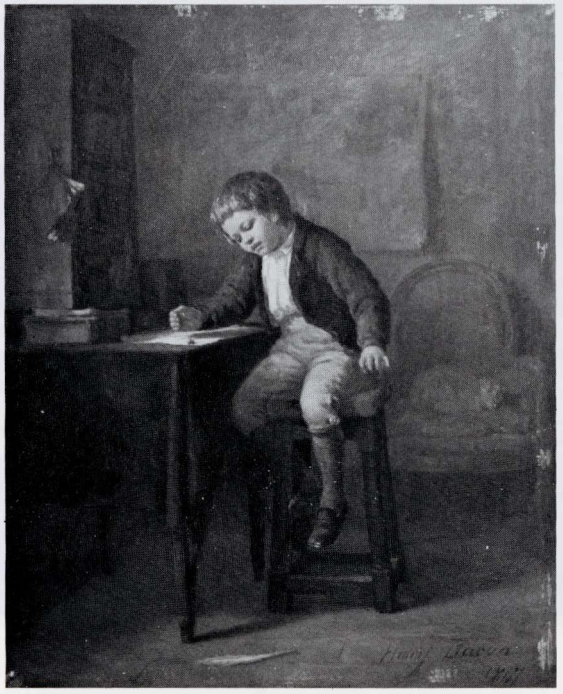


[663]

[664]

*JOHN G. BROWN (1831–1913)
■ 664 YOUNG BOY WITH A BUCKET
Signed *J. G. Brown N.A.*, l.l.
Charcoal on tan paper 24 x 18 *inches*
61.0 x 45.8 *cm.*

See illustration



[665]

*HENRY BACON (1839–1912)
■ 665 LITTLE BOY WITH CRICKET
Signed *Henry Bacon* and dated *1867*, l.r.
Oil on panel 10¾ x 8¼ *inches*
27.3 x 21.3 *cm.*

See illustration

*BERNARD POTHAST (b. 1882)

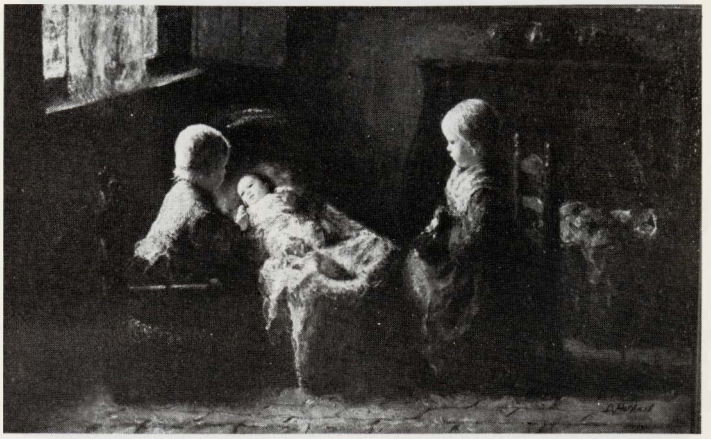
■ 666 TWO CHILDREN TENDING BABY IN A CRIB

Signed *B. Pothast*, l.r.

Oil on canvas

20 x 32¼ *inches*
50.8 x 82.0 *cm.*

See illustration



[666]

*S. S. CARR (19th Century)

■ 667 LITTLE GIRL WADING IN TIDAL POOL

Signed *S. S. Carr*, l.r.

Oil on canvas

20 x 12 *inches*
51.1 x 30.9 *cm.*

See illustration

[667]

[668]

***LOUIS C. MOELLER (1855–1930)**
■ 668 THE BIG CATCH

Signed *Louis Moeller N.A.*, l.r.
Oil on canvas — 12 x 16 *inches*
30.9 x 40.9 *cm.*

Provenance:
Burnett Estate, Amherst, Massachusetts

See illustration

Property of St. John's Church,
Washington, Connecticut

***WILLIAM AIKEN WALKER (1838–1921)**
■ 669 THE COTTON PICKERS: A PAIR OF PAINTINGS

Both signed *W A Walker.*, l.l.
Oil on board — *The man:* 8½ x 4½ *inches*
21.5 x 11.5 *cm.*
The woman: 8¼ x 4¼ *inches*
21.3 x 11.2 *cm.*

Provenance:
Mrs. Harold Kneen, Greenwich, Connecticut

See illustration

[669]

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

Property of Various Owners

***LOUIS C. MOELLER (1855–1930)**
■ 670 OLD MAN FEEDING HORSE

Signed *Louis Moeller N.A.*, l.r.
Oil on canvas — 16 x 12¼ *inches* / 41.0 x 31.0 *cm.*

Provenance:
Kennedy Galleries, New York

See illustration

[670]

***ADDISON T. MILLAR (1860–1913)**
■ 671 WOMAN AND CHILD AT THE HEARTH

Signed *A.T. Millar*, l.l.
Oil on canvas mounted on board — 32 x 39 *inches* / 80.9 x 99.0 *cm.*

See illustration

[671]

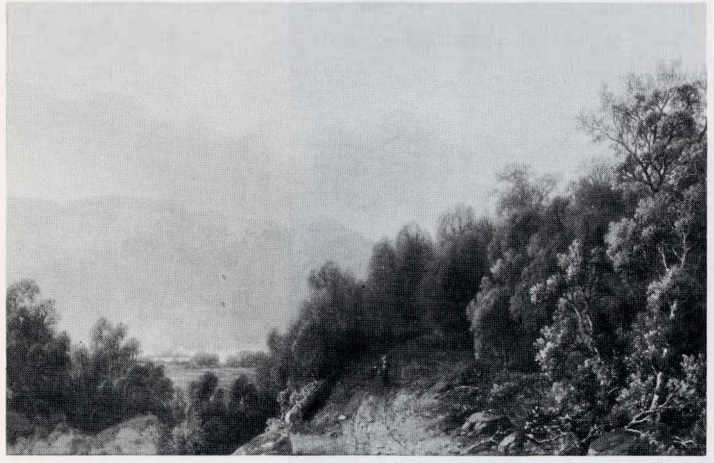
[672]

***EDWARD H. POTTHAST (1857–1927)**
■ 672 WOMAN SEATED BY A FIRE

Signed *E. Potthast*, l.l.
Oil on canvas

20 x 16¼ *inches*
50.5 x 41.3 *cm.*

See illustration



[673]

***WILLIAM MASON BROWN (1828–1898)**
■ 673 AUTUMN LANDSCAPE

Signed with initials *WMB*, l.r.
Oil on canvas

12 x 18 *inches*
30 x 40.6 *cm.*

See illustration

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***RUFUS FAIRCHILD ZOGBAUM (1849–1925)**

■ 674 BUGLE CALL

Signed *R.F. Zogbaum,* and dated *1895* l.l.

Watercolor on paper — 27¾ x 21½ *inches* / 70.5 x 54.5 *cm.*

Provenance:

Estate of Joseph Frelinghuysen, Far Hills, New Jersey

See illustration

[674]

AMERICAN SCHOOL, 19TH CENTURY

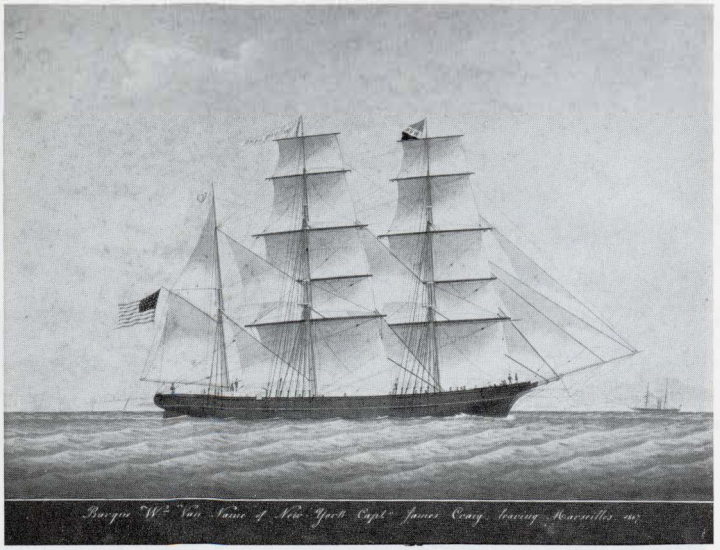
■ 675 AGRICULTURAL EXHIBITION HALL, POUGHKEEPSIE, NEW YORK

Inscribed *Julius Kastner, Architect,* l.r.; also inscribed *Erected/ 1888* and *Agricultural Exhibition Hall Poughkeepsie N.Y. Jacob Ruppert Esq. Owner* in the legend

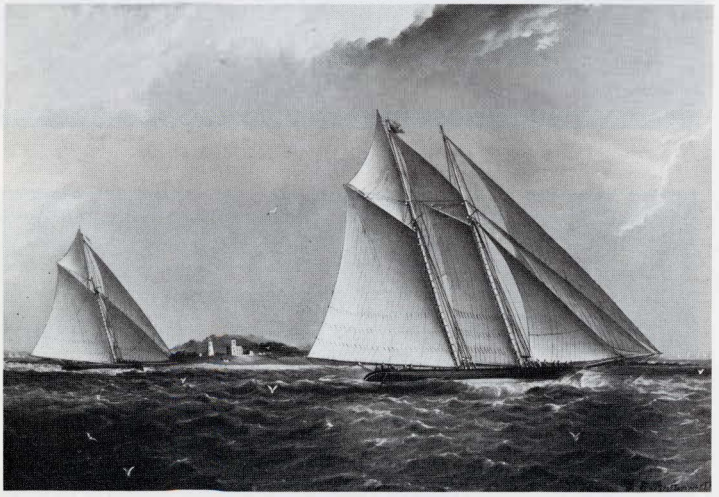
Watercolor on paper — 20½ x 31½ *inches* / 52.0 x 80.0 *cm.*

See illustration

[675]



[676]



[677]

***HONORÉ PELLEGRIN (French, *circa* 1800–1870)**
■ 676 BARQUE WM VAN NAME OF NEW YORK and BARQUE GRATTA OF NEW YORK: TWO PAINTINGS

The first inscribed *Barque Wm Van Name of New-York Capt" James Craig, leaving Marseilles. 1867;* the other inscribed *Barque Gratta of New-York Capt" James Craig, entering Marseilles.—1865.* in the legend
Watercolor on board — *Each:* 19 x 25 *inches* 48.0 x 63.5 *cm.*

Note: The ship's log belonging to Captain James Craig will accompany this lot.

See illustration of one

***JAMES E. BUTTERSWORTH (1817–1894)**
■ 677 THE "COMET" UNDER FULL SAIL

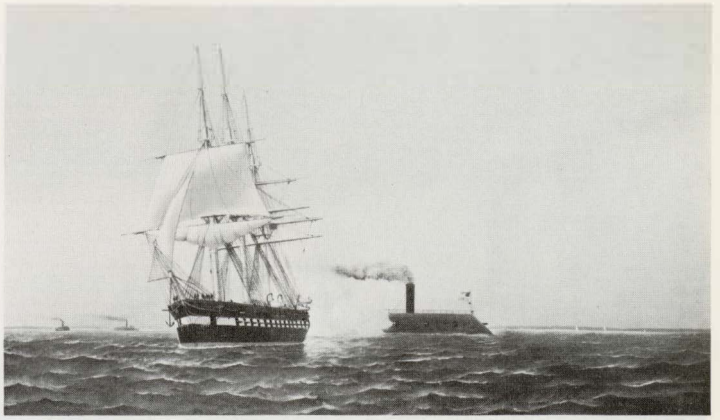
Signed *J. E. Buttersworh,* l.r.
Oil on canvas — 12 x 18 *inches* 30.5 x 46.0 *cm.*

See illustration

**AUTHORSHIP: Ascribed to the named artist—subject to the qualifications set forth in the* GLOSSARY *and* CONDITIONS OF SALE, *front of this Catalogue.*

*ANTONIO JACOBSEN (1850–1921)
■ 678 THE "MERRIMAC" AND
THE "CONSTITUTION"
Oil on canvas
17 x 29 *inches*
43.3 x 73.5 *cm.*

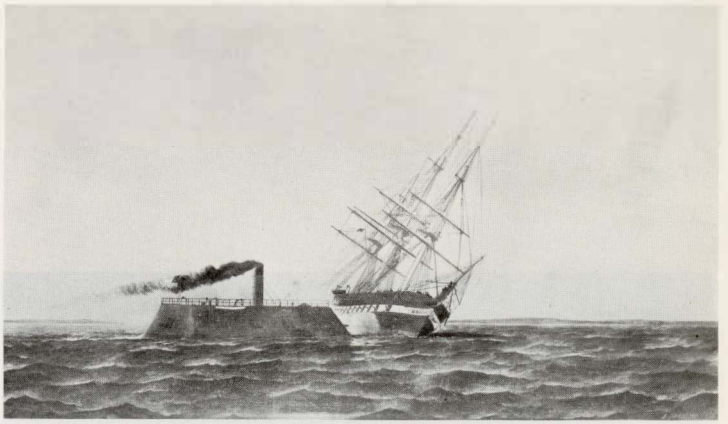
See illustration



[678]

*ANTONIO JACOBSEN (1850–1921)
■ 679 THE "MERRIMAC" AND
THE "CONSTITUTION" ENGAGED IN BATTLE
Signed *A. Jacobsen* and dated *1886*, l.r.
Oil on canvas
17 x 29 *inches*
43.3 x 73.5 *cm.*

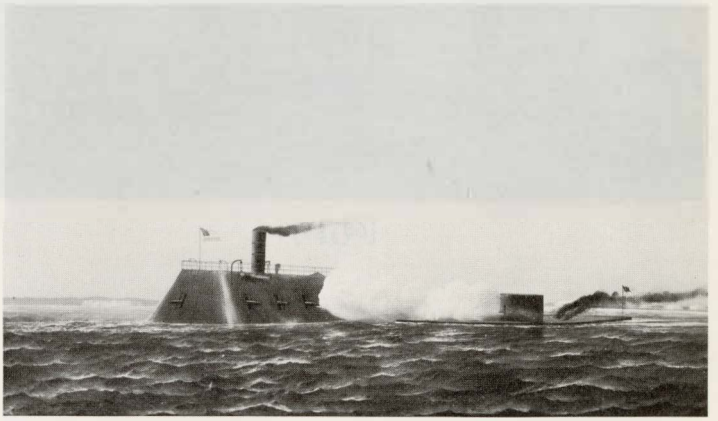
See illustration



[679]

*ANTONIO JACOBSEN (1850–1921)
■ 680 "THE "MONITOR" AND
THE "MERRIMAC" ENGAGED IN BATTLE
Signed *A. Jacobsen* and dated *1886*, l.r.
Oil on canvas
17 x 29 *inches*
43.3 x 73.5 *cm.*

See illustration



[680]

[682]

AMERICAN SCHOOL, 19TH CENTURY

■ 681 BARQUE "JAMES G. BLAINE" ENTERING THE CITY OF LEGHORN, ITALY

American barque under full sail with city of Leghorn in distance. Inscribed *Cart*. . . l.r.

Oil on canvas 30 x 42 *inches*
70.6 x 100.7 *cm.*

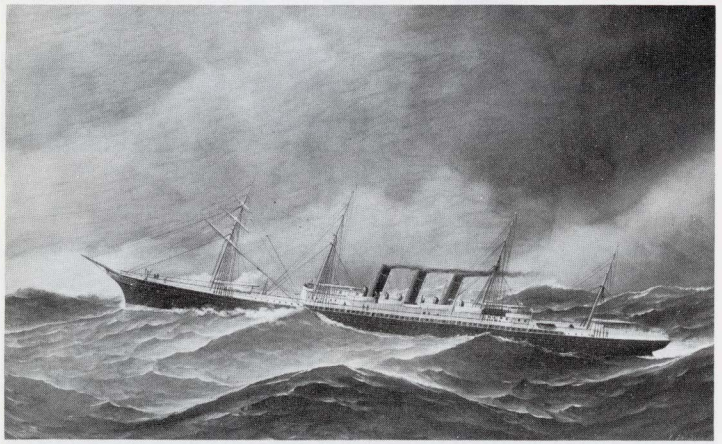
*MAURITZ F.H. DE HAAS (1832–1895)

■ 682 PUTTING OUT TO SEA

Signed *M.F.H. de Haas,* l.l.

Oil on canvas 12 x 18 *inches*
30.6 x 45.7 *cm.*

See illustration



[683]

*ANTONIO JACOBSEN (1850–1921)

■ 683 THE STEAMSAILOR "CITY OF ROME"

Signed *A. Jacobsen* dated *1887,* and inscribed *705. PALISADE AV. WEST HOBOKEN. N.J.,* l.r.

Oil on canvas 21¾ x 36 *inches*
55.3 x 91.5 *cm.*

See illustration

***ANTONIO JACOBSEN (1850–1921)**
■ 684 THE STEAMSAILER "ARIZONA"

Signed *A. Jacobsen* and dated *257 8 Av. N.Y. 1879*, l.r.
Oil on canvas 29¾ x 49¾ *inches*
75.5 x 126.4 *cm.*

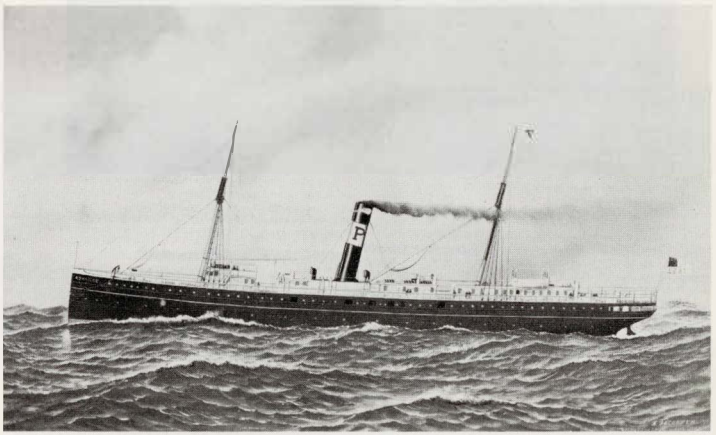
See illustration

[684]

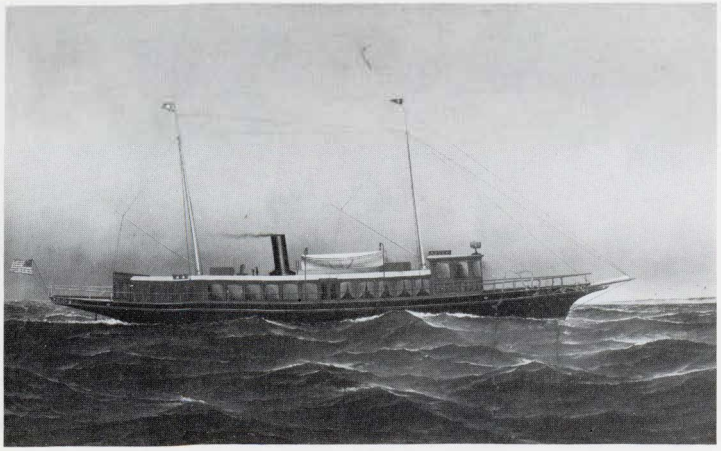
***ANTONIO JACOBSEN (1850–1921)**
■ 685 THE STEAMSAILER "ADVANCE"

Signed *A. Jacobsen*, dated *1902*, and inscribed *31 Palisade Av. West Hoboken* l.r.
Oil on canvas 18 x 30 *inches*
40.6 x 70.6 *cm.*

See illustration



[685]



[686]

***ANTONIO JACOBSEN (1850–1921)**
■ 686 THE STEAMSAILER "AZTEC"

Signed *A. Jacobsen* and dated *1891*, l.l.
Oil on canvas — 22 x 35½ *inches* / 56.0 x 90.5 *cm.*

See illustration

[687]

***ALFRED T. BRICHER (1837–1908)**
■ 687 NARRAGANSETT BAY

Signed *A T Bricher*, l.l.
Watercolor on paper — 9 x 23¼ *inches* / 22.5 x 58.8 *cm.*

See illustration

*FREDERICK S. COZZENS (1856–1928)

■ 688 SAILBOAT OFF ROCKY COAST and SHIP UNDER FULL SAIL OFF COAST: TWO WATERCOLORS

Both signed *Fred S. Cozzens* and dated '96, l.l.
Watercolor on paper

Each: 14 x 10 *inches*
34.5 x 26.2 *cm.*

*JAMES G. TYLER (1855–1931)

■ 689 "DOG WATCH"

Signed *James G. Tyler*, l.r.
Oil on board

29¼ x 19½ *inches*
74.2 x 49.4 *cm.*

See illustration

[689]

*FREDERICK S. COZZENS (1856–1928)

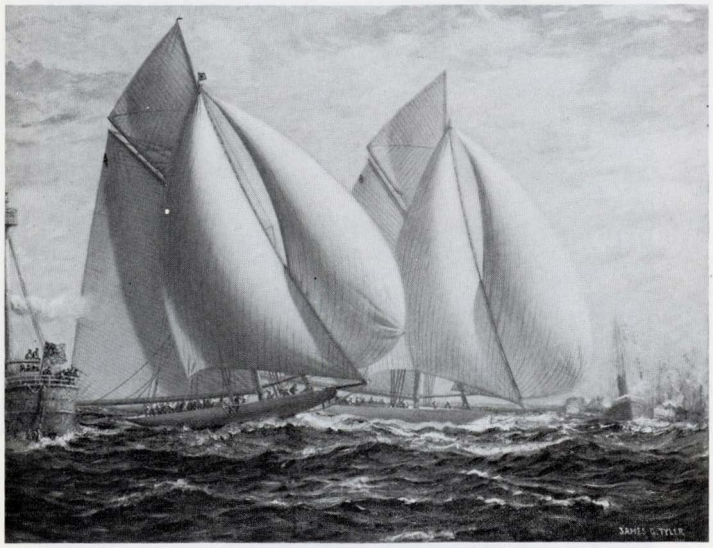
■ 690 TUG PULLING THREE-MASTED SAILING VESSEL and SAILBOAT PASSING LIGHTHOUSE: TWO WATERCOLORS

The first signed *Fred S. Cozzens* and dated '06, l.l.; the second signed *Fred S. Cozzens* and dated '96, l.l.
Watercolor on paper

The first: 20 x 30 *inches*
50.8 *x* 76.1 *cm.*
The second: 14 x 10 *inches*
43.5 x 26.2 *cm.*

See illustration of one

[690]

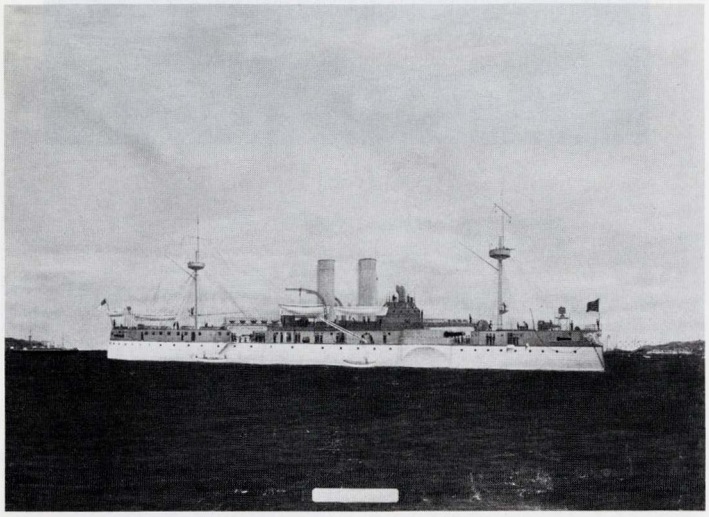


[691]

***JAMES G. TYLER (1855–1931)**
■ 691 OCEAN RACING

Signed *James G. Tyler* and dated *1920*, l.r.
Oil on canvas 30 x 40 *inches*
76.3 x 101.5 *cm.*

See illustration



[692]

AMERICAN SCHOOL, 20TH CENTURY
■ 692 "U.S.S. MAINE" IN HAVANA HARBOR

Inscribed *MAINE Havanna* (sic), l.c.
Oil on canvas 24 x 33 *inches*
61.0 x 83.6 *cm.*

See illustration

*JAMES G. TYLER (1855–1931)
■ 693 NIGHT SAILING
Signed *James G. Tyler*, l.l.
Oil on canvas 20 x 16 *inches*
51.0 x 40.6 *cm.*

See illustration

[693]

*ARNOUD WYDEVELD (fl. 1855–62)
■ 694 "SCHOOL OF BLUE"
Signed *A. Wyderveld* (sic) and inscribed *N. Y.*, l.r.
Oil on canvas mounted on board 31 x 45 *inches*
78.8 x 1.14.4 *cm.*

See illustration

[694]

GLOSSARY FOR AMERICAN GLASS

STIEGEL AND STIEGEL-TYPE

Refers to tableware, bottles made by the Manheim, Pennsylvania Glassworks from 1769 to 1772. The blown production is virtually impossible to identify as having been made by Stiegel Glassworks and is, therefore, universally referred to as Stiegel-type.

KEENE, COVENTRY AND STODDARD, NEW HAMPSHIRE GLASS

The production of three separate glass factories in New Hampshire consisting of bottles, flasks and blown three mold objects in a characteristically dark-amber, olive-amber and olive-green color. Preference for clear glass caused the gradual closing of these factories between 1871 and 1873.

NEW ENGLAND GLASS COMPANY, CAMBRIDGE, MASSACHUSETTS

In operation from 1818 to 1888, producing a variety of glassware including much free-blown lead and flint glass pieces. Cheaper manufacture in the Mid-West caused the removal of the factory to Ohio in 1888.

BOSTON AND SANDWICH GLASS COMPANY, BLOWN THREE MOLD

Glass objects made with the use of a full-sized hinged mold of two, three and four pieces. Glassware of this type was produced from 1820 through 1840 primarily in Sandwich, Massachusetts on Cape Cod.

Reference numbers listed in the text to follow are quoted from George S. and Helen McKearin, *American Glass*, 1941

Glossary derived in part from, Richard Carter Barret, *A Collection Handbook of Blown and Pressed American Glass*, Bennington, Vermont, 1971

AMERICAN AND OTHER GLASS

Property of Various Owners

■ 695 TWO GEORGE III CUT-GLASS COVERED MUSTARD POTS AND A DISH
LATE 18TH CENTURY

Each pot with strap handle and tall neck, the sides and covers cut with various motifs; the dish with star-cut base and petal-shaped rim outlined in gilding; (minor imperfections). *Heights* 6 *inches* (15.3 *cm.*) *and* 6¼ *inches* (15.9 *cm.*); *length* 10¾ *inches* (27.3 *cm.*)

■ 696 SEVEN CONTINENTAL SODA GLASS WINES *18TH CENTURY*

Comprising a pair with Silesian stems; a pair with conical bowls and straight stems with conical angular knops; one with a conical bowl and plain stem containing a tear; another with a balustroid stem and bucket-shaped bowl; and the last with round funnel bowl, baluster stem and domed folded foot, (diseased). *Heights* 7½ *inches* (19 *cm.*) *to* 4⅜ *inches* (12 *cm.*)

■ 697 FIVE PIECES OF BOHEMIAN CUT GLASS
CIRCA 1780

Comprising a pair of perfume bottles (one neck damaged) and stoppers, a pear-shaped bottle with screw-on stopper, a mallet-shaped cruet, and a shallow circular bowl; each piece cut with beads, florettes and other motifs. Together with a Bohemian enamelled green glass bottle (damaged), and a white-enamelled 'Bristol' blue glass cruet and stopper. 7 *pieces. Heights* 7⅞ *inches* (20 *cm.*) *to* 7⅛ *inches* (18 *cm.*); *diameter* 5⅝ *inches* (14.3 *cm.*)

■ 698 FOUR AMERICAN AND OTHER SPIRIT AND SNUFF BOTTLES *19TH CENTURY*

Comprising a black glass rum bottle, a snuff bottle and two amber spirit bottles. *Heights* 4½ *to* 8¼ *inches* (11.4 *to* 21 *cm.*)

■ 699 ENGRAVED BLUE GLASS BEAKER
19TH CENTURY

A straight-sided flaring vessel engraved with pendant floral festoons and birds. *Height* 8½ *inches* (21.5 *cm.*)

■ 700 PRESSED GLASS 'FLAG' PLATTER

Of rectangular form, impressed with stars and stripes. 11 x 8 *inches* (28 x 20 *cm.*)

See illustration

■ 701 FREE-BLOWN GREEN GLASS VASE
AMERICAN, 19TH CENTURY

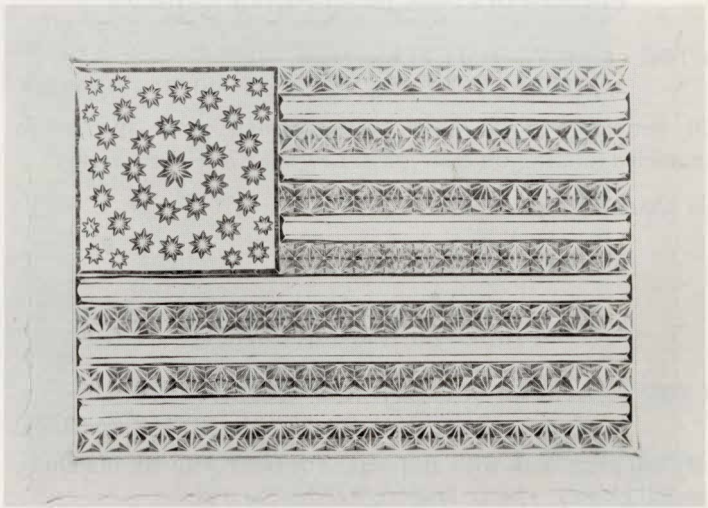
Of trumpet-form with footed base. Together with a blown three-mold 'black' glass inkwell from the Keene or Coventry Glassworks. 2 *pieces. Height* 8½ *inches* (22.5 *cm.*)

Property of a New Jersey Private Collector

■ 702 BLOWN THREE-MOLD QUART DECANTER
PROBABLY SANDWICH, 19TH CENTURY

With matching stopper. Together with three pressed glass decanters. 4 *pieces. Height* 10 *inches* (25.4 *cm.*)

See illustration following page



[700]

Property of Various Owners

■ **703 AMETHYST GLASS FOOTED VASE**
PROBABLY SANDWICH, MID-19TH CENTURY

In the *Tulip* pattern. *Height* 10 *inches* (25.4 *cm.*)

See illustration opposite page

■ **704 GOOD CUT-GLASS FOOTED VASE**
ENGLISH OR IRISH, EARLY 19TH CENTURY

Having a scalloped rim above a sawtooth-cut bowl. Together with three cut-glass casters with Sheffield tops. 4 *pieces. Height* 12 *inches* (41 *cm.*)

See illustration opposite page

■ **705 COLLECTION OF VASELINE GLASS TABLE ARTICLES**

Comprising four pressed glass goblets, two plain glass goblets, eight pressed glass footed bowls, a pressed glass sugar bowl, two paneled bowls, three salts, one cordial glass, one pressed glass whimsey 'top hat' and a large pressed glass water pitcher. 23 *pieces. Heights* 1 *to* 7½ *inches* (2.5 *to* 19 *cm.*)

See illustration opposite page

Property of a New Jersey Private Collector

■ **706 GEMEL BOTTLES**
PROBABLY NEW ENGLAND, 19TH CENTURY

Of flattened ovoid shape, with applied pink and white enameled looping on clear glass. *Length* 11 *inches* (28 *cm.*)

See illustration opposite page

Property of Various Owners

■ **707 PAIR OF CUT-GLASS DECANTERS**
ENGLISH OR IRISH, 19TH CENTURY

Of clear glass both with stoppers. Together with six matching cordial glasses. 7 *pieces. Height* 9¾ *inches* (24.8 *cm.*)

See illustration opposite page

[709]

Property of a New Jersey Private Collector

■ **708 PAIR OF PRESSED CLEAR GLASS FOOTED COMPORTS**
PROBABLY SANDWICH, C. 1850

In the *Sawtooth* pattern. *Height* 10 *inches* (25.3 *cm.*); *diameter* 9 *inches* (23 *cm.*)

See illustration opposite page

Property of Various Owners

■ **709 TWO GLASS WHISKEY FLASKS**
AMERICAN, 19TH CENTURY

The first an aqua Masonic calabash flask, the reverse with American eagle and shield, the second an aqua Union quart flask of Pittsburgh-type. Together with another aqua Pittsburgh-type double-eagle flask. 3 *pieces. Heights* 7¼ *to* 9 *inches* (18.5 *to* 23 *cm.*)

See illustration

[702] [703] [704]

[705] [706]

[707] [708] [708] [707]

Property of a New Jersey Private Collector

■ 710 GROUP OF THREE PRESSED CLEAR GLASS CANDLESTICKS

PROBABLY SANDWICH, C. 1840

Comprising a pair in the *Petal-and-Loop* pattern and a single in the *Dolphin* pattern. Together with a pair of cobalt-blue pressed glass candlesticks and a pair of clear glass miniature three-light candelabra. 7 *pieces. Height* 7 *inches* (18 *cm.*)

See illustration

[710]

Property of Various Owners

■ 711 COLLECTION OF FIVE BLOWN AND CUT-GLASS COLOGNE BOTTLES *19TH CENTURY*

Each of clear glass with faceted stoppers, all with white enameled labels. *Heights* 9½ *to* 10½ *inches* (24 *to* 26.5 *cm.*)

See illustration of three

[711]

■ 712 TWO BLOWN THREE-MOLD GLASS INKWELLS

PROBABLY COVENTRY AND KEENE GLASSWORKS, C. 1835

Both dark olive-green, the sides with diamond diapering above vertical ribbing. *Heights* 1½ *to* 1¾ *inches* (4 *to* 4.5 *cm.*)

■ 713 TWO OLIVE-AMBER WHISKEY FLASKS

AMERICAN, 19TH CENTURY

The first a Westford Glass Company pint flask, the other a double-eagle pint flask. Together with an amber E. G. Booz's Old Cabin Whiskey flask. 3 *pieces. Height* 6¼ *to* 8 *inches* (15.8 *to* 20.2 *cm.*)

■ 714 COLLECTION OF WINE GLASSES

18TH/19TH CENTURY

All of clear glass, comprising three with air-twist stems, three flint glasses with applied rings, one with engraved decoration. Together with a green glass. 7 *pieces. Heights* 4¼ *to* 5¾ *inches* (10.8 *to* 14.7 *cm.*)

■ 715 STIEGEL-TYPE PATTERN-MOLD PERFUME BOTTLE *18TH/19TH CENTURY*

Of amethyst glass in an expanded diamond pattern. Together with two olive-green glass miniature spirit bottles. 3 *pieces. Height* 5 *inches* (12.7 *cm.*)

■ 716 DEEP-AMBER CHESTNUT FLASK

PROBABLY MID-WESTERN, 19TH CENTURY

A pint flask with expanded vertical ribbing. Together with a cobalt-blue flask. 2 *pieces. Height* 7¼ *inches* (18.5 *cm.*)

■ 717 TWO HISTORICAL WHISKEY FLASKS

AMERICAN, 19TH CENTURY

The first an olive-green half-pint Washington-Jackson flask, the second an olive-amber bust flask with Lincoln on the obverse. Together with another Washington-Jackson pint flask. 3 *pieces. Heights* 6¼ *inches* (15.4 *cm.*)

Note: See McK GI-34, GI-32, GI-114.

■ 718 THREE LACY GLASS SALTS

PROBABLY SANDWICH, C. 1840

The first two of clam-broth glass, the third of opalescent glass. Together with a miniature pressed glass creamer, covered sugar bowl, toothpick holder and butter dish, all of green glass and a pair of opalescent toothpick holders in the *Hobnail* pattern. 9 *pieces. Height* 2 *inches* (5 *cm.*)

See illustration

[718] [719] [720]

[721]

[722] [723] [724]

Property of a New Jersey Private Collector

■ 719 PAIR OF CLEAR CUT-GLASS DECANTERS
19TH CENTURY

Have silver-plated wine labels and stoppers. *Heights* 12½ *to* 13¼ *inches* (31.5 *to* 33 *cm.*)

See illustration preceding page

Property of Various Owners

■ 720 TWO COBALT-BLUE BLOWN THREE-MOLD COLOGNE BOTTLES
19TH CENTURY

Both with vertical ribbing. *Height* 6 *inches* (15.3 *cm.*)

See illustration preceding page

Property of a New Jersey Private Collector

■ 721 COLLECTION OF PRESSED GLASS 'NEW YORK HONEYCOMB' GOBLETS AND MATCHING WATER PITCHER
PROBABLY PITTSBURGH, BAKEWELL, PEARS & CO., C. 1865

Comprising 12 goblets in clear glass and one in light-green glass. *Heights* 6 *to* 8 *inches* (15 *to* 20 *cm.*)

See illustration preceding page

Property of Various Owners

■ 722 PAIR OF CLAM-BROTH AND CORNSTARCH-BLUE CANDLESTICKS

Of Sandwich-type with petal-form candlesockets, columnar standards and stepped bases. Together with three 'petticoat dolphin' comports, two of peacock blue, one of clear glass. 5 *pieces. Height* 9¼ *inches* (23.5 *cm.*)

See illustration preceding page

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ 723 COBALT-BLUE MOLD-BLOWN PERFUME BOTTLE *EARLY 19TH CENTURY*

With tam-o'shanter stopper, the sides engraved with floral devices. Together with a cobalt-blue master salt and another piece of cobalt-blue glass. 3 *pieces. Height* 6 *inches* (16.2 *cm.*)

See illustration preceding page

Property of Various Owners

■ 724 FOUR SANDWICH-TYPE CLAM-BROTH DOLPHIN CANDLESTICKS

Together with two peacock-blue *Dolphin* candlesticks. 6 *pieces. Height* 10¼ *inches* (26 *cm.*)

See illustration preceding page

■ 725 TWO FREE-BLOWN GLASS TABLE ARTICLES *AMERICAN, 19TH CENTURY*

The first a rose-amber snuff bottle, the second an amber vase with flaring rim. Together with a light-green double handled vessel. 3 *pieces. Heights* 3½ *to* 9 *inches* (9 *to* 23 *cm.*)

See illustration

■ 726 TWO CLEAR GLASS PATTERN-MOLDED MASTER SALTS *PROBABLY MID-WESTERN, 19TH CENTURY*

The first diamond-molded with an applied scalloped foot, the second with a broken-swirl molding. Together with two cobalt-blue cups. 4 *pieces. Height* 2¾ *to* 3¼ *inches* (7 *to* 8.3 *cm.*)

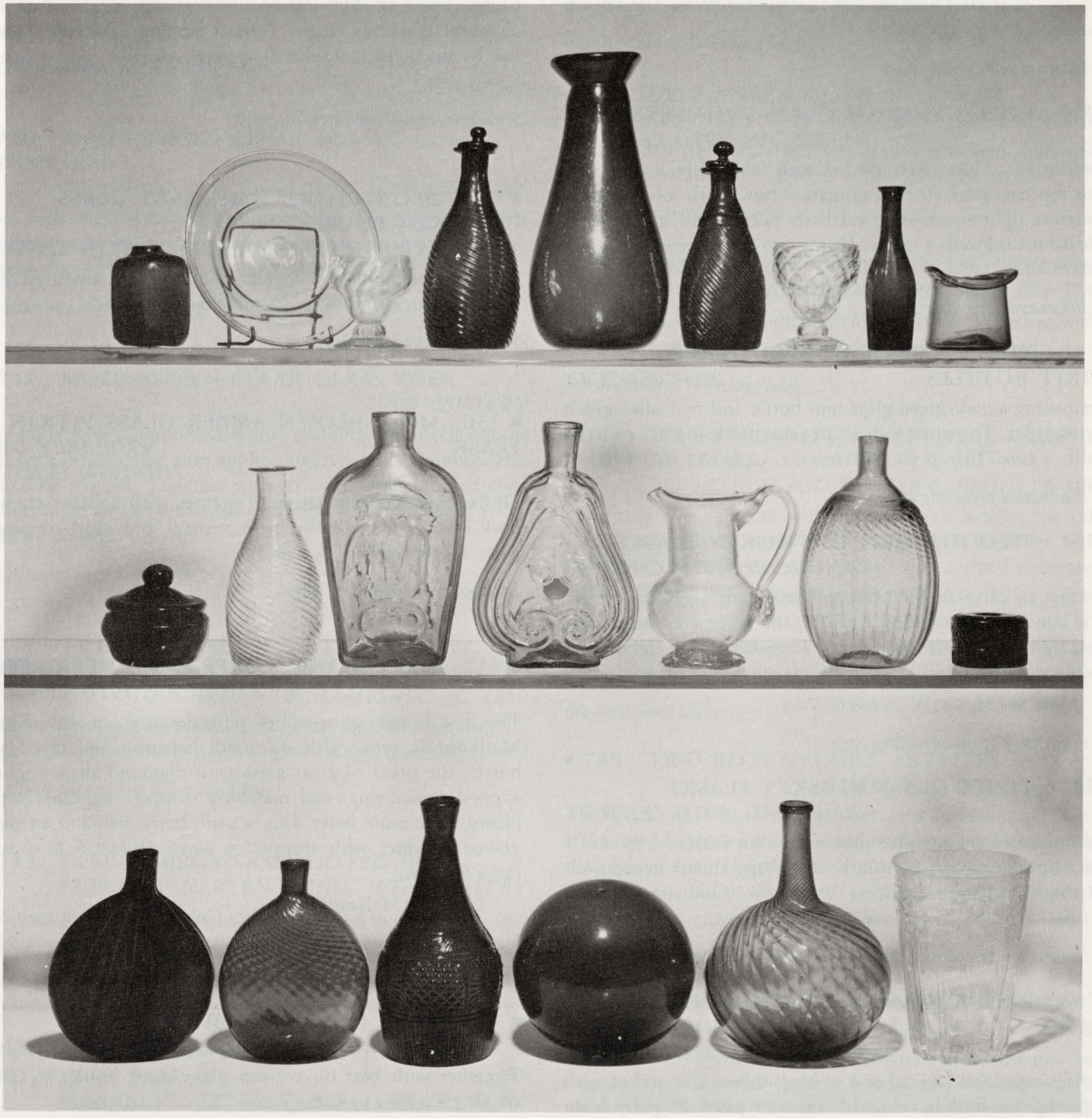
See illustration

■ 727 TWO COBALT-BLUE MOLD-BLOWN COLOGNE BOTTLES *AMERICAN, 19TH CENTURY*

The first a Stiegel-type with vertical ribbing, the other a Sandwich-type with swirled ribbing and tam o'shanter stopper. Together with a fine Sandwich-type amethyst glass swirl-ribbed cologne bottle. 3 *pieces. Heights* 5¼ *to* 6½ *inches* (13.3 *to* 16.5 *cm.*)

See illustration

[725] [749] [726] [727] [725] [727] [726] [728] [729]



[748] [730] [731] [732] [750] [733] [734]
[735] [736] [737] [744] [738] [739]

■ 728 TWO SANDWICH-TYPE PANELLED SCENT BOTTLES *19TH CENTURY*

The first of amethyst glass, the other of green glass. Together with two clear glass beakers and a stopper. 5 *pieces. Heights* 5 *to* 7¾ *inches* (12.7 *to* 19.5 *cm.*)

See illustration preceding page

■ 729 COLLECTION OF GLASS WHIMSEYS *AMERICAN, 19TH CENTURY*

Comprising a light-green top hat with folded rim, a gold cut-glass top hat, a cobalt-blue miniature bowl with folded rim, a miniature light-aquamarine calabash bottle, and a miniature cobalt-blue inkwell. 5 *pieces. Heights* 1½ *to* 2½ *inches* (4 *to* 6.5 *cm.*)

See illustration preceding page

■ 730 THREE AMERICAN AND OTHER SPIRIT BOTTLES *19TH CENTURY*

Comprising a dark-green glass rum bottle and two olive-green spirit bottles. Together with a Stiegel-type clear glass cologne bottle. 4 *pieces. Heights* 5¼ *to* 6¾ *inches* (13.4 *to* 16.8 *cm.*)

See illustration preceding page

■ 731 TWO HISTORICAL WHISKEY FLASKS *AMERICAN, 19TH CENTURY*

The first an olive-amber Masonic flask with eagle on the reverse above the inscription *KEENE,* the second an aqua Masonic flask with eagle decoration. Together with a light-green double-eagle pint flask. 3 *pieces. Height* 7½ *inches* (19 *cm.*)

Note: See McK GIV-16 and GIV-17.

See illustration of one preceding page

■ 732 THREE GLASS WHISKEY FLASKS *AMERICAN, 19TH CENTURY*

The first a rare yellow-olive pint-size violin flask, the second a scarce light-aqua half-pint flask with grape cluster decoration, the third, a dark-green West Willington Connecticut eagle pint flask. *Heights* 5½ *to* 7½ *inches* (14 *to* 19 *cm.*)

See illustration preceding page

■ 733 PALE AQUAMARINE GLASS PITKIN FLASK *PROBABLY MID-WESTERN, 19TH CENTURY*

Having expanded vertical and swirled ribbing. Together with another pitkin flask in cobalt-blue glass. 2 *pieces. Height* 7 *inches* (17.8 *cm.*)

See illustration preceding page

■ 734 TWO BLOWN THREE-MOLD GLASS INKWELLS *PROBABLY COVENTRY AND KEENE GLASSWORKS, C. 1835*

Comprising one olive and one amber inkwell, the sides with diamond diapering above vertical ribbing. Together with a free-blown octagonal inkwell. 3 *pieces. Heights* 1½ *to* 2¼ *inches* (4 *to* 5.5 *cm.*)

See illustration of one preceding page

■ 735 BLOWN-MOLD AMETHYST GLASS CHESTNUT FLASK *PROBABLY MID-WESTERN, 19TH CENTURY*

With vertical ribbing. Together with a plain amethyst glass flask. 2 *pieces. Height* 6½ *inches* (16.5 *cm.*)

See illustration preceding page

■ 736 MOLD-BLOWN AMBER GLASS PITKIN FLASK *PROBABLY OHIO, MID-19TH CENTURY*

Of flattened chestnut shape. Together with another chestnut flask of light green color with vertical and swirl ribbing. 2 *pieces. Height* 6 *inches* (15.2 *cm.*)

See illustration preceding page

■ 737 TWO BLOWN THREE-MOLD DECANTERS *AMERICAN, 19TH CENTURY*

The first a rare olive-amber pint decanter of the Keene-Marlboro St. type, with diamond diapering and rayed sunbursts, the other of clear glass with diamond diapering and applied, tooled rings and matching stopper. Together with a blown three-mold berry dish, a plain berry dish and an unengraved decanter with stopper. 5 *pieces. Heights* 8 *to* 9 *inches* (20.2 *to* 23 *cm.*)

Note: See McKearin, 103–4.

See illustration of one preceding page

■ 738 RARE GOLDEN-AMBER FLASK *PROBABLY ZANESVILLE, MID-19TH CENTURY*

Together with two olive-green glass snuff bottles. 3 *pieces. Height* 7¾ *inches* (19.8 *cm.*)

Note: For a similar but larger example see McKearin pl. 236–3.

See illustration preceding page

■ 739 STIEGEL-TYPE FLIP GLASS
18TH/19TH CENTURIES

Of clear glass with engraving above a 12-panelled side. Together with two small ribbed Stiegel-type beakers. 3 *pieces. Height* 6 *inches* (15 *cm.*)

See illustration of one preceding page

■ 740 TWO PRESSED CLEAR GLASS DECANTERS
PROBABLY NEW ENGLAND, 19TH CENTURY

Both with steeple stoppers above panelled sides. Together with a pressed glass whiskey taster and a pressed glass parfait plate. 4 *pieces. Heights* 8¼ *to* 13 *inches* (21 *to* 33 *cm.*)

See illustration following page

■ 741 MOLD-BLOWN CLEAR GLASS EWER
19TH CENTURY

The body with diamond-patterned molding, the twist handle and neck ornamented with applied rigarees and crimping. Has matching stopper. Together with an elaborately molded ewer with stopper and an unornamented clear glass pitcher. 3 *pieces. Height* 14½ *inches* (37 *cm.*)

See illustration following page

■ 742 TWO DEEP-AMBER HISTORICAL WHISKEY FLASKS *GRANITE GLASS CO., STODDARD, NEW HAMPSHIRE, C. 1850*

Both double-eagle quart flasks. Together with another double-eagle cobalt-blue whiskey flask. 3 *pieces. Height* 9 *inches* (23 *cm.*)

See illustration of one following page

■ 743 DEEP-AMBER GLASS FOOTED BOWL
PROBABLY NEW ENGLAND, 19TH CENTURY

A blown piece with applied circular foot. Together with two ruby-gold handled jugs. 3 *pieces. Height* 4 *inches* (10 *cm.*)

See illustration following page

■ 744 BLOWN COBALT-BLUE DEEP BOWL AND WITCH BALL
PROBABLY NEW ENGLAND, 19TH CENTURY

Height 10 *inches* (25.5 *cm.*)

See illustration

■ 745 PAIR OF AMETHYST-GLASS FOOTED SALTS

Together with an amethyst glass shallow-bowl and an amethyst glass saucer. 4 *pieces. Height* 2½ *inches* (6.5 *cm.*)

See illustration following page

■ 746 DEEP-AMBER GLASS MILK PAN
PROBABLY NEW ENGLAND, 19TH CENTURY

With folded rim. Together with a New England green glass beaker with flaring rim. 2 *pieces. Height* 4¼ *inches* (11 *cm.*)

See illustration following page

■ 747 OLIVE-AMBER BLOWN GLASS CREAMER
PROBABLY NEW YORK, 19TH CENTURY

With applied strap handle and footed base. Together with a free-blown glass vase. 2 *pieces. Height* 7½ *inches* (19 *cm.*)

See illustration following page

■ 748 TWO FREE-BLOWN AMETHYST GLASS TABLE ARTICLES
PROBABLY MID-WESTERN, 19TH CENTURY

The first a small pitcher with applied strap handle, the other a small covered sugar bowl with knop finial. Together with a light-green South Jersey type goblet with applied decoration. 3 *pieces. Heights* 3½ *to* 4½ *inches* (9 *to* 11.5 *cm.*)

Provenance:
Formerly in the Richard Loeb Collection, sold in these rooms March 27, 1947, lot 84.

See illustration following page

■ 749 TWO BLOWN TABLE ARTICLES
AMERICAN, 19TH CENTURY

The first a cobalt-blue glass pitcher with applied strap handle and footed base, the second a light aquamarine Vermont dish with folded rim. Together with a multi-colored 'end of day' dish. 3 *pieces. Height* 8½ *inches* (21.5 *cm.*); *diameter of dish* 6¼ *inches* (16 *cm.*)

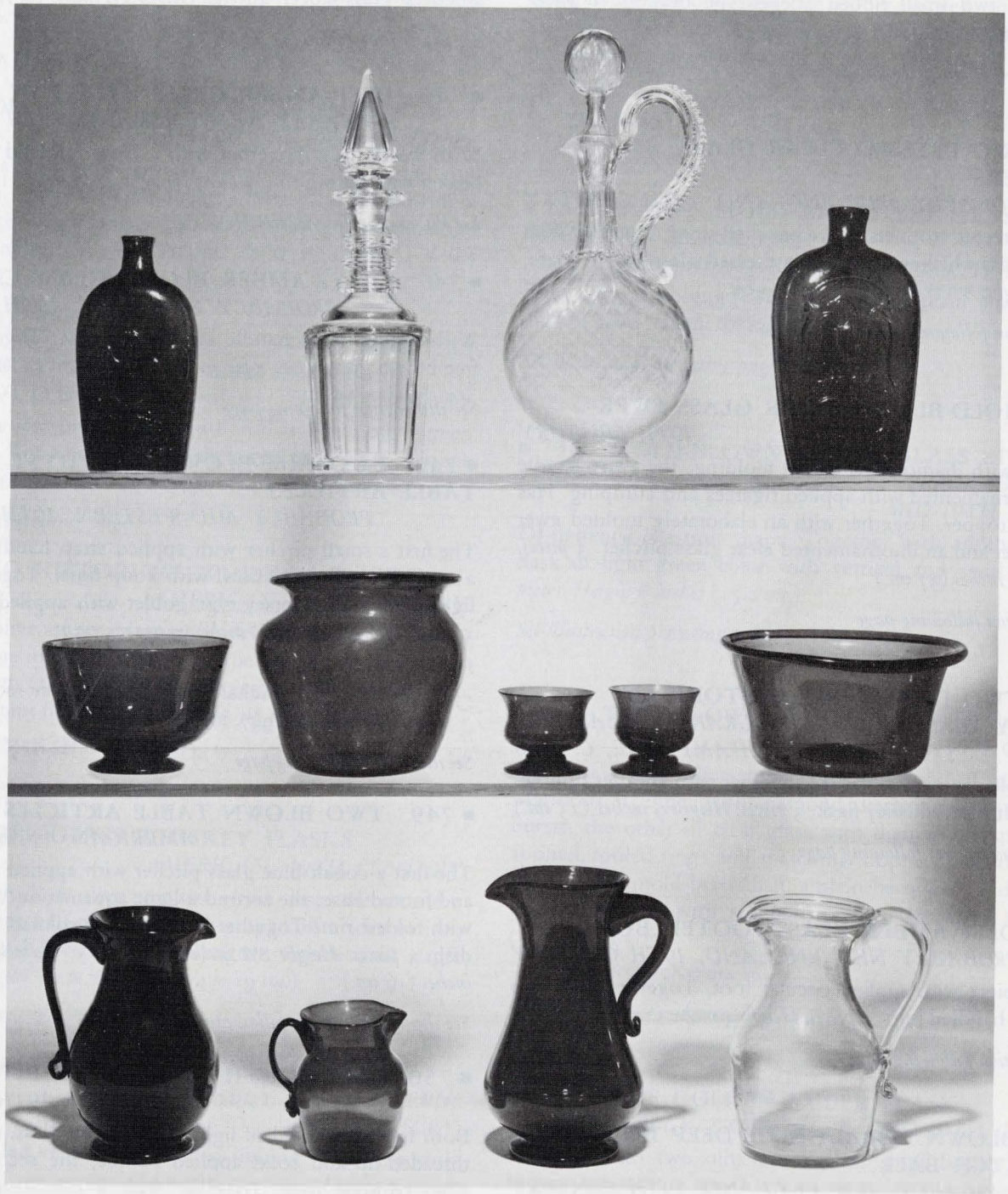
See illustration of one following page

■ 750 TWO SOUTH JERSEY-TYPE PITCHERS
AMERICAN, 19TH CENTURY

Both free-blown and of light bottle-green glass, the first with threaded lip and solid applied handle, the second with applied crimped foot. Together with a miniature clear glass pitcher. 3 *pieces. Heights* 5 *to* 7½ *inches* (12.5 *to* 18.4 *cm.*)

See illustration of both

[732] [740] [741] [742]



[743] [744] [745] [746]

[747] [748] [749] [750]

[753]

■ 751 **BLOWN MERCURY GLASS TABLE SET**
PROBABLY SANDWICH, MID-19TH CENTURY

Comprising a milk pitcher, spooner, sugar bowl and salt, all with the initial *D.* 4 *pieces. Heights* 2¼ *to* 6½ *inches* (5.5 *to* 16.5 *cm.*)

■ 752 **TWO FINE CUT-GLASS DECANTERS**
POSSIBLY PITTSBURGH, 19TH CENTURY

Both ornamented with sulphite portraits of Benjamin Franklin. *Heights from* 8 *to* 9 *inches* (20.3 *to* 23 *cm.*)

See illustration

■ 753 **FINE SET OF THREE MILK GLASS HISTORICAL FOOTED VASES**
MID-19TH CENTURY

Each with gilt decoration and painted in sepia *camaieu,* the first depicting Walnut Street Theater, Philadelphia; the second City Hall, New York; the third the State House, Boston. *Height* 9½ *inches* (24.1 *cm.*)

See illustration

[752]

[754]

MINIATURE FURNITURE

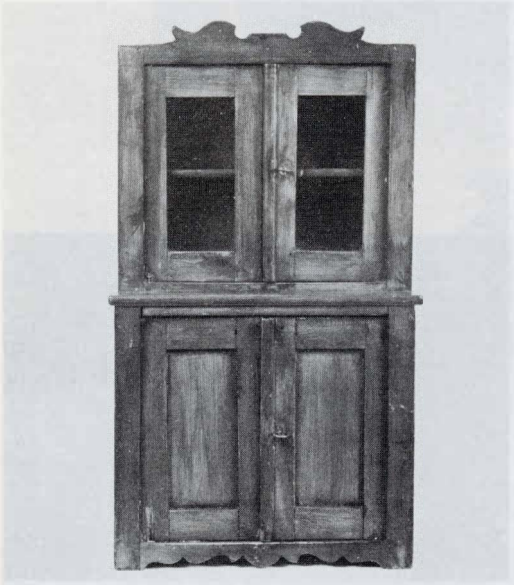
See Glossary for Furniture preceding Sixth Session

Property of Various Owners

■ **754 TWO PIECES OF MINIATURE FURNITURE** *19TH CENTURY*

The first a Chippendale mahogany tea table, the second a late Federal mahogany washstand, fitted with porcelain accessories. *Height* 9½ *inches* (24 *cm.*); *diameter* 9¼ *inches* (23 *cm.*); *and* 11 *inches* (28 *cm.*) x 9 *inches* (23 *cm.*)

See illustration of one



[755]

■ **755 TWO PIECES OF MINIATURE FURNITURE** *19TH CENTURY*

The first a Chippendale style tulip poplar cupboard with glass doored upper section above a shelved lower section, the second a Federal mahogany chest of drawers, with upper cupboard section above three long drawers. Together with an oak mirror with carved ivory capitals. 3 *pieces. Heights* 15 *to* 17 *inches* (38 *to* 43 *cm.*); *widths* 9 *inches* (23 *cm.*)

See illustration

■ **756 FEDERAL INLAID MAHOGANY AND MAPLE MINIATURE WARDROBE** *NEW ENGLAND, PROBABLY MASSACHUSETTS, C. 1800*

The double cupboard doors opening to an interior with six small drawers, flanking a mirror. *Height* 24 *inches* (61 *cm.*); *width* 15½ *inches* (35.5 *cm.*)

[757]

■ **757 FEDERAL MAHOGANY MINIATURE SIDEBOARD** *PROBABLY MASSACHUSETTS, LATE 19TH CENTURY*

The shaped top above a frieze with a short drawer and two short drawers, a deep drawer below flanked by deep cupboard doors. *Height* 11 *inches* (28 *cm.*); *length* 21½ *inches* (55.5 *cm.*)

See illustration

[759]

■ 758 FEDERAL INLAID MAHOGANY MINIATURE CHEST OF DRAWERS

EARLY 19TH CENTURY

The case with two small and three graduated long drawers all with ebonized turned wood knobs; the valanced apron forming bracket feet. *Height* 16 *inches* (39.5 *cm.*); *width* 14¾ *inches* (47.4 *cm.*)

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ 759 FEDERAL PAINTED AND DECORATED PINE MINIATURE SETTEE

PENNSYLVANIA, C. 1825

The crestrail stenciled with fruit, leafage and birds, the seat with red and yellow decoration, on a deep brown ground. One arm restored. Together with a similar side chair and a painted and decorated stool supported on stick legs. 3 *pieces. Length* 26¾ *inches* (62.8 *cm.*)

See illustration

Property of Various Owners

■ 760 CHIPPENDALE OAK MINIATURE SLANT-FRONT DESK

Having a molded hinged lid with ivory escutcheon opening to a plain interior above a case with four graduated long drawers, the molded base and valanced apron continuing to bracket feet. *Height* 13 *inches* (33 *cm.*); *width* 10 *inches* (25.4 *cm.*)

■ 761 FINE CHIPPENDALE PINE MINIATURE SLANT-FRONT DESK *RHODE ISLAND, 1760–80*

The thumb-molded hinged lid opening to an interior with pigeonholes. *Height* 12½ *inches* (31.7 *cm.*); *length* 14 *inches* (35.5 *cm.*)

FURNITURE

Property of Various Owners

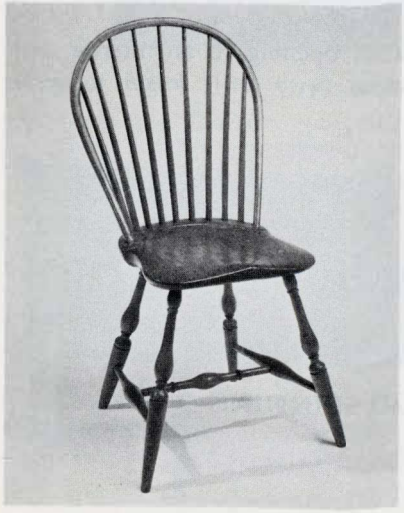
■ 762 TURNED WOOD SPINNING WHEEL

19TH CENTURY

Height 37½ *inches* (95.3 *cm.*)

[763]

[764]



[766]

■ 763 **FEDERAL MAPLE WORK TABLE**
NEW ENGLAND, 1790–1810

The skirt with single cockbeaded working drawer continuing to square tapering legs. *Height* 29¾ *inches* (75.5 *cm.*); *width* 26¾ *inches* (68 *cm.*)

See illustration

■ 764 **BAMBOO-TURNED WINDSOR ARMCHAIR**
PENNSYLVANIA, C. 1815

With arched crestrail and bowed spindles continuing to a molded seat.

See illustration

■ 765 **PRIMITIVE PINE LIFT-TOP BLANKET CHEST** *AMERICAN, 19TH CENTURY*

The molded oblong top opening to a deep well above a case with single drawer; on bracket feet. *Height* 34½ *inches* (87.5 *cm.*); *length* 34¾ *inches* (89 *cm.*)

■ 766 **HOOP-BACK WINDSOR SIDE CHAIR**
CONNECTICUT OR RHODE ISLAND, 1780–1800

With molded saddle seat and raking baluster-turned legs joined by conforming stretchers. Together with a Federal painted and grained side chair. 2 *pieces.*

See illustration

■ 767 **FEDERAL CARVED MAHOGANY CANDLESTAND** *NEW YORK, 1815–35*

The shaped oblong top supported on a pineapple-carved standard. *Height* 25¾ *inches* (65.5 *cm.*); *width* 24 *inches* (61 *cm.*)

See illustration

[767]

■ 768 **FOUR BAMBOO-TURNED WINDSOR SIDE CHAIRS** *PROBABLY PENNSYLVANIA, 1800–20*

All with stepped crest rails above a seven-spindle back.

See illustration

[768]

■ 769 **CHIPPENDALE MAHOGANY WALL MIRROR** *1760–80*

The upright frame with molded slip beneath a scrolled cresting, a conforming pendant below. *Height* 19½ *inches* x 9½ *inches* (49.5 x 24.5 *cm.*)

See illustration

[769]

■ 770 **GOOD PAIR OF CARVED CHERRYWOOD SMALL FOOTSTOOLS** *CONNECTICUT, C. 1780*

Each with shaped apron and supported on an arched base centering a fishtail device. *Height* 7 *inches* (17.8 *cm.*); *length* 13 *inches* (33 *cm.*)

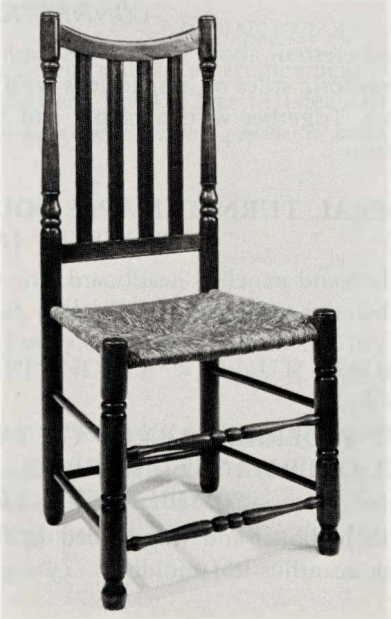
Note: One bears a faint inscription in contemporary hand *B. E Hicks;* the other the inscription *Patricia M. Grass, age 7.*

See illustration

■ 771 **QUEEN ANNE TURNED MAPLE BANNISTER-BACK SIDE CHAIR** *NEW ENGLAND, C. 1750*

Has rush seat.

See illustration



[771]

[770]

[772]

[773]

[774]

■ 772 **PAIR OF FEDERAL PAINTED AND DECORATED SIDE CHAIRS**

PROBABLY NEW YORK, C. 1815

Decoration restored.

See illustration

■ 773 **PAINTED AND DECORATED PINE LIFT-TOP BLANKET CHEST**

INSCRIBED SUSANNA HARTMANN, DATED 1801

The molded top opening to a deep well with till above a painted and decorated base. Painted black. Restored. *Height* 21 *inches* (53.2 *cm.*); *length* 41¾ *inches* (1 *meter* 6 *cm.*)

See illustration

■ 774 **CHIPPENDALE INLAID MAHOGANY BOW-FRONT CHEST OF DRAWERS**

The thumb-molded oblong top above a case with three graduated and crossbanded long drawers. *Height* 30 *inches* (76 *cm.*); *length* 36¾ *inches* (83.5 *cm.*)

See illustration

■ 775 **FEDERAL PAINTED AND GILDED WALL MIRROR**

Height 22 *inches* (56 *cm.*); *width* 11 *inches* (28 *cm.*)

■ 776 **QUEEN ANNE MAPLE SIDE CHAIR**

CONNECTICUT, C. 1730

Having a yoked crestrail above a solid vasiform splat flanked by elongated vasiform stiles on turned legs with bead-and-reel frontal stretcher. Together with a maple and pine slat-back side chair. 2 *pieces.*

■ 777 **FEDERAL TURNED MAPLE FOUR-POST BEDSTEAD** *PENNSYLVANIA, C. 1820*

Having an arched and panelled headboard; the whole flanked by ring- and baluster-turned posts. *Height* 6 *feet* (1 *meter* 83 *cm.*); *width* 4 *feet* 6½ *inches* (1 *meter* 38.5 *cm.*); *length* 6 *feet* 4 *inches* (1 *meter* 88 *cm.*)

■ 778 **LATE FEDERAL CARVED GILTWOOD AND GESSO OVERMANTEL MIRROR**

POSSIBLY NEW YORK, C. 1825

The frame with bulbous- and ring-turned half-columns, the gilded slip with acanthus-leaf moldings. 35 x 25 *inches* (89 x 63.5 *cm.*)

■ 779 **FEDERAL CARVED PINE MANTLE**

AMERICAN, C. 1800

Height 4 *feet* 3 *inches* (1 *meter* 29.5 *cm.*); *length* 5 *feet* ½ *inch* (1 *meter* 66.5 *cm.*)

See illustration

[779]

■ 780 **LATE FEDERAL CARVED MAHOGANY DROP-LEAF BREAKFAST TABLE**

NEW YORK, 1820–25

Having an oblong top with lobed drop leaves above a skirt with cockbeaded working drawer, the dies outlined with brass stringing; on four leaf-carved and ring-turned standards continuing to animal-paw feet. *Height* 28 *inches* (71.7 *cm.*); *length* 39 *inches* (1 *meter*).

Property from the Estate of the Late Dr. A. Lloyd Reid · Summit, N.J.

■ 781 **FEDERAL INLAID CHERRYWOOD TALL CHEST OF DRAWERS**

PENNSYLVANIA, 1780–1800

Having a coved cornice above an arrangement of eight thumb-molded long drawers. Bracket feet of later date. *Height* 4 *feet* 3 *inches* (1 *meter* 89.5 *cm.*); *width* 44 *inches* (1 *meter* 11.5 *cm.*)

See illustration

[781]

■ 782 **CHIPPENDALE WALNUT PEMBROKE TABLE**

PENNSYLVANIA, PROBABLY PHILADELPHIA, 1760–80

The skirt containing a single cockbeaded working drawer; the whole on square legs ending in Marlborough feet joined by an X-stretcher. Top restored. *Height* 28 *inches* (73.5 *cm.*); *length* 29¾ *inches* (75.5 *cm.*)

See illustration

[782]

■ 783 GOOD FEDERAL MAHOGANY WASHSTAND *SCHOOL OF DUNCAN PHYFE, NEW YORK, 1810–20*

The rectangular, hinged top opening to reveal a well above a single small drawer and a cupboard door, flanked by reeded pilasters continuing down to reeded legs and turned feet. *Height* 33¼ *inches* (84.5 *cm.*); *width* 17 *inches* (42 *cm.*)

See illustration

[783]

[784]

■ 784 QUEEN ANNE CURLY MAPLE FLAT-TOP HIGHBOY *NEW ENGLAND, PROBABLY CONNECTICUT, C. 1750*

In two parts: the upper with two short and three long thumb-molded drawers, the lower with a single drawer faced to resemble three small drawers. Restored. *Height* 4 *feet* 10 *inches* (1 *meter* 47.2 *cm.*); *width* 36 *inches* (92 *cm.*)

See illustration

■ 785 FEDERAL INLAID MAHOGANY BOW-FRONT SIDEBOARD *NEW YORK, 19TH CENTURY*

The case with a central bowed frieze drawer above bowed double cupboard doors flanked by short drawers and bottle drawers; the whole flanked by additional short drawers and cupboard doors. *Height* 40½ *inches* (1 *meter* 3 *cm.*); *length* 6 *feet* 6 *inches* (1 *meter* 98 *cm.*)

See illustration

[785]

■ 786 SET OF THREE FEDERAL PAINTED AND DECORATED SIDE CHAIRS

BALTIMORE, 1815–25

See illustration

[786]

[787]

■ 787 FEDERAL INLAID MAHOGANY LADY'S DESK

PROBABLY MARYLAND, 1790–1810

In two parts: the upper with glazed and mullioned cupboard doors opening to a shelved interior above double tambour slides opening to valanced pigeonholes and small drawers flanking a central prospect door inlaid with a spread-winged American eagle, the lower section with baize-lined writing flap above three graduated long drawers. Extensively restored. *Height* 7 *feet* (2 *meters* 13.5 *cm.*); *width* 35 *inches* (89 *cm.*)

See illustration

[788]

■ 788 FEDERAL PAINTED AND DECORATED PINE TWO-TIER DRESSING TABLE

MASSACHUSETTS, 1800–20

The upper tier with two small drawers, the lower with a single frieze drawer; decorated with gilt stenciling on a mustard yellow ground. *Height* 41 *inches* (1 *meter* 4.2 *cm.*); *width* 35¾ *inches* (90.7 *cm.*)

See illustration

[789]

■ 789 PRIMITIVE PAINTED PINE SHOE-FOOT TABLE

PROBABLY HUDSON RIVER VALLEY, NEW YORK, 1720–30

The almost-square top with breadboard ends, tilting above a well and valanced apron. Retains traces of red paint. *Height* 27¾ *inches* (70.5 *cm.*); *width* 37 *inches* (94 *cm.*)

See illustration

[790]

■ 790 QUEEN ANNE PINE TAVERN TABLE

NEW ENGLAND, 1720–40

Having an oblong top with breadboard ends above a scalloped apron and splayed chamfered legs. Restored. *Height* 27 *inches* (68.5 *cm.*); *length* 42 *inches* (1 *meter* 6.7 *cm.*)

See illustration

■ 791 QUEEN ANNE PAINTED PINE BALL-FOOT BLANKET CHEST *MASSACHUSETTS, 1700–20*

The case with molded lift top opening to a deep well above a case with three mock and two working long drawers. Restored. *Height* 38½ *inches* (97.8 *cm.*); *width* 39 *inches* (1 *meter* 1 *cm.*)

[792]

■ 792 QUEEN ANNE BURL WALNUT AND PINE FLAT-TOP HIGHBOY

In two parts: the upper with two short drawers and three graduated long drawers, the lower with three short drawers. *Height* 5 *feet* (1 *meter* 52.2 *cm.*); *width* 37¼ *inches* (94.5 *cm.*)

See illustration

■ 793 QUEEN ANNE MAHOGANY WALL MIRROR

With scrolled cresting above a molded frame. *Height* 16¼ *inches* (41.2 *cm.*); *width* 10 *inches* (29.4 *cm.*)

■ 794 **PAINTED AND DECORATED PINE SPICE CHEST** *NEW ENGLAND, 19TH CENTURY*

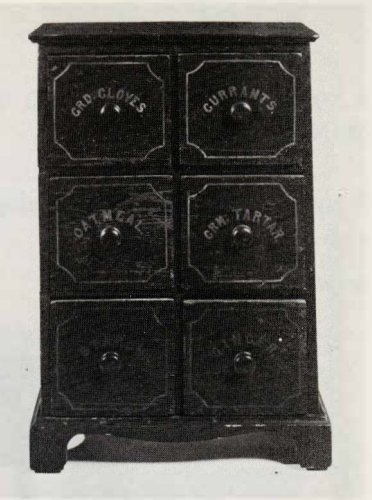
The case with six drawers, all with turned wood knobs. Painted green. Now mounted on bracket feet. *Height* 36 *inches* (92.7 *cm.*); *width* 24 *inches* (61.6 *cm.*)

See illustration

■ 795 **GOOD WINDSOR FAN-BACK SIDE CHAIR** *CONNECTICUT, C. 1780*

The back with seven turned spindles continuing to a molded saddle seat.

See illustration



[794]

■ 796 **FEDERAL PAINTED AND DECORATED BASIN STAND** *NEW ENGLAND, 1800–20*

The top pierced for a wash basin above a medial shelf with single working drawer; the whole decorated with flowers and stylized leafage in green and red on a yellow ground. *Height* 34 *inches* (87 *cm.*); *width* 18 *inches* (46.4 *cm.*)

See illustration

[796]

■ 797 **GOOD BRACE-BACK WINDSOR SIDE CHAIR** *CONNECTICUT OR RHODE ISLAND, 1780–1800*

The molded brace back with nine turned spindles.

See illustration

[795] [797]

■ 798 RARE PINE AND TURNED MAPLE WINDSOR STOOL

NEW ENGLAND, C. 1780

Supported on turned and tapering legs with T-stretcher. *Height* 17¾ *inches* (45 *cm.*)

See illustration

[798]

■ 799 PAINTED PINE LECTERN

NEW ENGLAND, EARLY 19TH CENTURY

The stand with slope front and beaded edge, adjustable on a rectangular standard and supported on a cruciform base. Painted grey. *Height* 4 *feet* 8 *inches* (1 *meter* 42.2 *cm.*); *width* 16 *inches* (41.2 *cm.*)

Note: Bears inscription, *Gift of Mrs. Chas. Smith.*

See illustration

[800]

[799]

■ 800 PAIR OF PAINTED MAPLE LADDER-BACK SIDE CHAIRS

NEW ENGLAND, 1760–80

Each with rush seats continuing to turned legs with turned feet.

See illustration

■ 801 QUEEN ANNE MAHOGANY TEA TABLE WITH SINGLE DROP LEAF

POSSIBLY MASSACHUSETTS, 1750–70

The half-round molded top above a plain skirt and tapering straight cabriole legs ending in pad feet. Restored. *Height* 26¾ *inches* (68 *cm.*); *width* 31 *inches* (80 *cm.*)

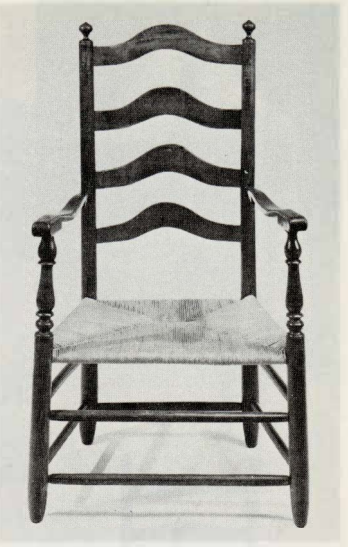
See illustration

[801]

■ 802 QUEEN ANNE TURNED MAPLE LADDER-BACK ARMCHAIR *PENNSYLVANIA, C. 1750*

Has rush seat.

See illustration



[802]

■ 803 CHIPPENDALE CHERRYWOOD PEMBROKE TABLE *NEW ENGLAND, PROBABLY CONNECTICUT, 1760–80*

The top with short drop leaves above a skirt with single thumb-molded drawer; on molded square legs. *Height* 27 *inches* (69.2 *cm.*); *length* 35¾ *inches* (90.7 *cm.*)

See illustration

[803]

■ 804 QUEEN ANNE PAINTED MAPLE SIDE CHAIR *CONNECTICUT, C. 1750*

Having a molded crestrail above a solid vasiform splat continuing to a rush seat. Painted black with yellow striping.

See illustration

■ 805 PILGRIM CENTURY STYLE TURNED OAK CARVER ARMCHAIR

Having boldly turned posts and leather seat.

See illustration

[805]

[804]

[806]

[808]

[809]

[810]

■ 806 FEDERAL PAINTED AND DECORATED PINE CORNER BASIN STAND

NEW ENGLAND, PROBABLY MASSACHUSETTS, 1800–1810

The bowed top pierced for basin and soap receptacles, above a medial shelf with small drawer; the whole painted white outlined in green with gilt decoration in the form of leaves, festoons and acorns. *Height* 44 *inches* (1 *meter* 13 *cm.*); *width* 25¾ *inches* (65.5 *cm.*)

See illustration

■ 807 PRIMITIVE PINE TURNED MAPLE CANDLESTAND *NEW ENGLAND, 18TH CENTURY*

The oblong top with canted corners above a ring-turned standard and cruciform base. *Height* 28 *inches* (71 *cm.*); 16 *inches* (41 *cm.*)

■ 808 QUEEN ANNE PAINTED MAPLE SLAT-BACK ARMCHAIR

NEW ENGLAND, 1750–60

Retains traces of black paint. Has rush seat.

See illustration

■ 809 PRIMITIVE PINE RACHET CANDLESTAND *NEW ENGLAND, 18TH CENTURY*

The oblong top with cockbeaded edge adjustable on rachet standard. *Height* 22 *inches to* 28¾ *inches* (53.3 *to* 72.7 *cm.*); *width* 16¾ *inches* (45.5 *cm.*)

See illustration

■ 810 SET OF SIX RUSH-SEAT FANCY ARMCHAIRS *NEW ENGLAND, 1810–20*

Each having an outward-flaring back centering four ring-turned spindles, the bowed arm rests on turned supports continuing to a square seat and round tapering legs with conforming stretchers. Painted black heightened with gilding.

See illustration

■ 811 FEDERAL INLAID MAHOGANY BOW-FRONT SERVING TABLE

Height 30 *inches* (76.2 *cm.*); *length* 35¾ *inches* (90.8 *cm.*)

See illustration

[811]

■ 812 FEDERAL INLAID MAHOGANY SIDEBOARD *NEW YORK OR MASSACHUSETTS, 1800–20*

The case with three frieze drawers above paired cupboard doors flanked by bottle cupboard doors. *Height* 39¾ *inches* (1 *meter* 1 *cm.*); *length* 5 *feet* 6 *inches* (1 *meter* 68 *cm.*)

■ 813 SET OF SIX FEDERAL PAINTED AND DECORATED RUSH-SEAT DINING CHAIRS *NEW ENGLAND, PROBABLY CONNECTICUT, 1820–30*

Comprising one arm and five side chairs, the crestrails with stenciled decoration in the form of paired swans centering a fountain, all with grained decoration heightened with gilding. Some restoration to decoration.

See illustration

[813]

■ 814 QUEEN ANNE MAPLE CHEST OF DRAWERS *NEW ENGLAND, 1740–60*

The case with four thumb-molded long drawers. Top restored. *Height* 35 *inches* (89 *cm.*); *width* 41 *inches* (1 *meter* 3 *cm.*)

See illustration

[814]

[815]

■ 815 QUEEN ANNE INLAID WALNUT DRESSING TABLE

MASSACHUSETTS, 1730–50

The oblong thumb-molded top with herringbone crossbanding above a case with two frieze drawers and three small drawers, all with cockbeaded surrounds. Extensively restored. *Height* 32½ *inches* (82.5 *cm.*); *width* 33 *inches* (88.8 *cm.*)

See illustration

■ 816 QUEEN ANNE BURL WALNUT AND CHERRYWOOD CHEST OF DRAWERS

The molded oblong top above a case with two short and three graduated long drawers, all with herringbone crossbanding. *Height* 34 *inches* (86.3 *cm.*); *width* 37¾ *inches* (96 *cm.*)

See illustration

[816]

■ 817 WILLIAM AND MARY OAK AND TURNED MAPLE TAVERN TABLE

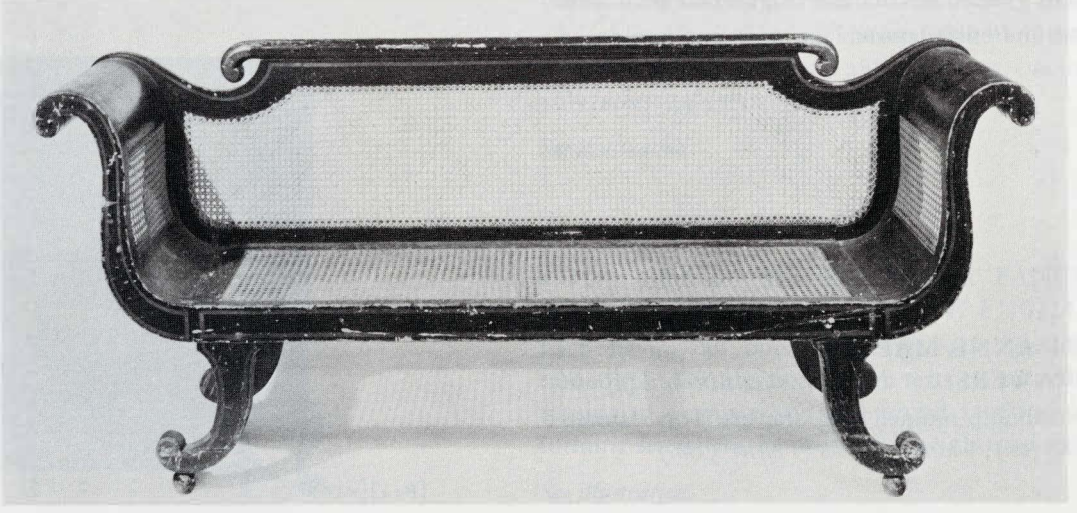
POSSIBLY NEW ENGLAND, 1710–30

The oblong top above a deeply valanced skirt and sausage-turned legs joined by box stretchers. Extensively restored. *Height* 26 *inches* (66*cm.*); *length* 34 *inches* (87 *cm.*)

■ 818 FEDERAL PAINTED AND DECORATED SETTEE *NEW YORK, C. 1825*

With caned back and seat; the whole with gilded and stenciled decoration on a dark ground. *Length* 6 *feet* 7½ *inches* (2 *meters* 2 *cm.*)

See illustration



[818]

■ 819 CHIPPENDALE INLAID CHERRYWOOD CHEST-ON-CHEST

In two parts: the upper with an arrangement of eight cock-beaded drawers, the lower section with mid-molding above two graduated long drawers. *Height* 5 *feet* 10½ *inches* (1 *meter* 79 *cm.*); *width* 38¾ *inches* (98.5 *cm.*)

See illustration

■ 820 QUEEN ANNE MAHOGANY DROP-LEAF DINING TABLE *MASSACHUSETTS, 1750–70*

With molded top above a skirt with outset valanced apron and cabriole legs ending in pad feet. Two legs swinging out as gate support. *Height* 29 *inches* (73.5 *cm.*); *length* 47½ *inches* (1 *meter* 25 *cm.*)

See illustration

■ 821 PAIR OF CHIPPENDALE CHERRYWOOD SIDE CHAIRS *CONNECTICUT, C. 1780*

Slip seats upholstered in a maroon fabric.

See illustration

[819]

[821]

[820]

[822]

■ 822 QUEEN ANNE CARVED CHERRYWOOD LOWBOY *CONNECTICUT, 1750–1800*

The oblong top inlaid with pattern stringing above a frieze drawer and a central fan-carved small drawer flanked by thumb-molded short drawers. Top of later date. *Height* 29½ *inches* (75 *cm.*); *width* 32½ *inches* (82.5 *cm.*)

See illustration

[823]

■ 823 WILLIAM AND MARY PINE AND MAPLE FLAT-TOP HIGHBOY *NEW ENGLAND, PROBABLY MASSACHUSETTS, C. 1720*

In two parts: the upper with two short and three graduated long drawers with cockbeaded surrounds, the lower section with three small drawers. Legs restored. *Height* 5 *feet* 3 *inches* (1 *meter* 60 *cm.*); *width* 37½ *inches* (95.2 *cm.*)

See illustration

Property of Otto A. Kilmarx,
West Chester, Pennsylvania

■ 824 FEDERAL INLAID MAHOGANY CORNER BASIN STAND *CIRCA 1800*

Having an arched splashboard with small shelves above a working surface pierced for basin and soap receptacles, the medial shelf containing a single working drawer continuing to splayed legs. *Height* 43¾ *inches* (1 *meter* 13.5 *cm.*); *width* 25 *inches* (54.8 *cm.*)

■ 825 FEDERAL GILTWOOD AND GESSO WALL MIRROR *NEW ENGLAND, PROBABLY MASSACHUSETTS, C. 1800*

Having a 'broken' cornice hung with gilt spherules above an *églomisé* panel depicting two youths beside a lake. *Height* 28 *inches* (72 *cm.*); *width* 16 *inches* (23 *cm.*)

[826]

■ 826 TWO BAMBOO-TURNED WINDSOR SIDE CHAIRS *PENNSYLVANIA, C. 1810*

See illustration

■ 827 QUEEN ANNE MAHOGANY DROP-LEAF BREAKFAST TABLE *MID-18TH CENTURY*

The oblong top bowed at either end flanked by half-round drop leaves; on straight cabriole legs ending in pad feet. Restored. *Height* 28 *inches* (71 *cm.*); *length* 38¾ *inches* (8.5 *cm.*)

■ 828 CHIPPENDALE CARVED WALNUT BONNET-TOP CHEST-ON-FRAME

The molded swanneck cresting above a central shell-carved small drawer with flanking short drawers, an arrangement of six cockbeaded drawers below, the frame with valanced apron continuing to cabriole legs ending in claw-and-ball feet. *Height* 7 *feet* 1 *inch* (2 *meters* 14 *cm.*); *width* 45 *inches* (1 *meter* 14.5 *cm.*)

■ 829 CHIPPENDALE CHERRYWOOD DISH-TOP TEA TABLE *PENNSYLVANIA, 1760–80*

The circular top tilting and revolving above a bird-cage support and bulbous-turned standard. *Height* 28¾ *inches* (73 *cm.*); *diameter* 34 *inches* (86.5 *cm.*)

■ 830 FINE QUEEN ANNE WALNUT LINEN PRESS *PENNSYLVANIA, PROBABLY CHESTER COUNTY, C. 1750*

In two parts: the upper with fielded, double cupboard doors opening to a shelved interior, the lower section with two thumb-molded long drawers and valanced apron continuing to bracket feet. *Height* 6 *feet* 8 *inches* (2 *meters* 3 *cm.*); *width* 49 *inches* (1 *meter* 25.7 *cm.*)

See illustration

[830]

■ 831 CHIPPENDALE CARVED MAHOGANY SERPENTINE-FRONT CARD TABLE

The deeply serpentined top opening to a baize-lined playing surface with money pockets and candle rests above a conformingly shaped skirt continuing to cabriole legs carved with leafage and ruffles ending in claw-and-ball feet. *Height* 27¾ *inches* (70.5 *cm.*); *length* 33 *inches* (85.5 *cm.*)

See illustration

[831]

[832]

■ 832 FINE FEDERAL INLAID CHERRYWOOD TALL CHEST OF DRAWERS *PENNSYLVANIA, OR SOUTHERN, C. 1790*

The case with an arrangement of eight cockbeaded drawers above a skirt inlaid with pattern stringing and fan paterae. *Height* 5 *feet* 6¾ *inches* (1 *meter* 69.5 *cm.*); *width* 42½ *inches* (1 *meter* 8 *cm.*)

See illustration

■ 833 FEDERAL INLAID MAHOGANY SLANT-FRONT DESK *NEW YORK, 1790–1810*

The thumb-molded hinged lid opening to an interior with valanced pigeonholes, small drawers and central prospect door all faced with curly maple, above a case with four graduated long drawers. *Height* 43 *inches* (1 *meter* 10.5 *cm.*); *width* 41 *inches* (1 *meter* 5.5 *cm.*)

See illustration

■ 834 CHIPPENDALE MAHOGANY WALL MIRROR *LABELED JOHN ELLIOTT, PHILADELPHIA, C. 1785*

Bears a portion of the original maker's label on reverse. *Height* 20 *inches* (51 *cm.*); *width* 12 *inches* (31 *cm.*)

See illustration

[833]

[834]

■ 835 FEDERAL MAHOGANY TILT-TOP CANDLESTAND

PROBABLY PENNSYLVANIA, C. 1810

The lobed oblong top supported on a ring-turned standard continuing to an arched tripod ending in spade feet. *Height* 26 *inches* (66 *cm.*); *width* 23 *inches* (58.4 *cm.*)

■ 836 CHIPPENDALE MAHOGANY AND TURNED CHERRYWOOD CANDLESTAND

PROBABLY PENNSYLVANIA, C. 1780

The circular top supported on a ring- and vase-turned standard continuing to an arched tripod ending in snake feet. Restored. *Height* 27 *inches* (57 *cm.*); *diameter* 15 *inches* (38 *cm.*)

[839]

■ 839 PRIMITIVE PINE WALL CUPBOARD

The superstructure with two shelves above double cupboard doors opening to a shelved interior. *Height* 5 *feet* 6 *inches* (1 *meter* 67.5 *cm.*); *width* 41¼ *inches* (1 *meter* 5 *cm.*)

See illustration

[837]

■ 837 QUEEN ANNE MAHOGANY WING ARMCHAIR

The back, upright out-scrolling arms and loose cushion in mustard velour; on cabriole legs ending in pad feet joined by box and ring-turned stretchers.

See illustration

■ 838 QUEEN ANNE CARVED WALNUT HIGHBOY BASE

The thumb-molded oblong top with shaped corners above two frieze drawers and three small drawers flanked by fluted quarter columns. *Height* 30 *inches* (76.2 *cm.*); *length* 43½ *inches* (1 *meter* 10.5 *cm.*)

See illustration

[838]

[840]

■ 840 BAMBOO-TURNED HOOP-BACK WINDSOR SIDE CHAIR

BRANDED S. J. TUCKE, C. 1795

The back with nine bamboo-turned spindles. Restored. Together with another Windsor side chair. *2 pieces.*

See illustration

■ 841 GOOD QUEEN ANNE WALNUT DROP-LEAF DINING TABLE *PENNSYLVANIA, PROBABLY CHESTER COUNTY, 1750–70*

The oblong top with drop leaves above recessed and arcaded skirt continuing to cabriole legs ending in stockinged trifid feet. Top reset. *Height* 28¾ *inches* (73 *cm.*); *length* 43½ *inches* (1 *meter* 10.5 *cm.*)

See illustration

[841]

Property of Various Owners

■ 842 FEDERAL GILTWOOD AND GESSO GIRANDOLE MIRROR

AMERICAN OR ENGLISH, 1820–25

Crested with a spread-winged American eagle; on a rockwork base. *Height* 33 *inches* (83.3 *cm.*); *width* 20 *inches* (51 *cm.*)

See illustration

■ 843 QUEEN ANNE TURNED MAPLE AND CHERRYWOOD ARMCHAIR

CONNECTICUT, 1730–50

With inverted crestrail and solid vasiform splat continuing to molded arms. Has rush seat. Feet restored.

See illustration

[842]

[843]

■ 844 CHIPPENDALE CHERRYWOOD TALL CHEST OF DRAWERS *PENNSYLVANIA, 1770–90*

The case with six thumb-molded long drawers. Restored. *Height* 4 *feet* 7½ *inches* (1 *meter* 41 *cm.*); *width* 39½ *inches* (1 *meter* 1 *cm.*)

See illustration

[844]

Property of Sotheby Parke Bernet, Inc.

■ 846 PRIMITIVE PINE WALL CUPBOARD

Having two thumb-molded frieze drawers and paneled double cupboard doors opening to a shelved interior. *Height* 6 *feet* 1½ *inches* (1 *meter* 86.7 *cm.*); *width* 4 *feet* 2¾ *inches* (1 *meter* 26.4 *cm.*)

See illustration

[845]

■ 845 PILGRIM CENTURY STYLE CARVED OAK BLANKET CHEST *19TH CENTURY*

The thumb-molded lip opening to a deep well with till above a case with three paneled reserves carved with stylized leafage on a punchwork ground, two long drawers below ornamented with applied bosses. *Height* 49½ *inches* (1 *meter* 25.7 *cm.*); *width* 48 *inches* (1 *meter* 22 *cm.*)

See illustration

[846]

[849]

[850]

[852]

Property of Various Owners

■ **847 CHIPPENDALE CARVED MAHOGANY TILT-TOP TEA TABLE**

Having a ring- and vase-turned standard, the cabriole leg carved with a flower and trailing leafage, continuing to claw-and-ball feet. *Height* 28 *inches* (71.1 *cm.*); *diameter* 35½ *inches* (90.1 *cm.*)

■ **848 CHIPPENDALE STYLE MAHOGANY BOMBE CHEST OF DRAWERS**

The case with four graduated long drawers. *Height* 32½ *inches* (82.5 *cm.*); *width* 39 *inches* (99 *cm.*)

■ **849 CHIPPENDALE STYLE MAHOGANY BOMBÉ CHEST OF DRAWERS**

The case with four graduated long drawers. *Height* 32½ *inches* (82.5 *cm.*); *width* 39 *inches* (99 *cm.*)

See illustration

■ **850 QUEEN ANNE STYLE TURNED MAPLE SLAT-BACK ARMCHAIR**

See illustration

■ **851 CHIPPENDALE CARVED MAHOGANY CANDLESTAND**

The circular top tilting above a bird-cage support and bulbous standard; the arched tripod ending in ball-and-claw feet. *Height* 28 *inches* (71 *cm.*); *diameter* 26½ *inches* (67.2 *cm.*)

■ **852 HOOP-BACK WINDSOR ARMCHAIR**
CONNECTICUT OR RHODE ISLAND, 1780–1800

See illustration

■ **853 LATE FEDERAL CHERRYWOOD DROP-LEAF DINING TABLE**

NEW ENGLAND, C. 1820

Having an oblong top with two deep drop leaves above a plain skirt with a single drawer; on turned round tapering legs ending in ball feet. Two legs swinging out as gate supports. *Height* 29¾ *inches* (75.5 *cm.*); *length* 4 *feet* 7½ *inches* (1 *meter* 46 *cm.*)

■ **854 WILLIAM AND MARY STYLE INLAID MAHOGANY LOWBOY**

The oblong top above three small drawers and an arcaded skirt with beaded edge; on trumpet-turned legs joined by an X-stretcher ending in ball feet. *Height* 29 *inches* (75 *cm.*); *length* 32 *inches* (83 *cm.*)

■ **855 FEDERAL INLAID MAHOGANY TILT-TOP CANDLESTAND** *1790–1810*

The lobed oblong top centering a conformingly shaped inlaid Sheffield plaque with crest, the ring-turned bulbous standard continuing to an arched tripod. *Height* 28 *inches* (71 *cm.*); *width* 26 *inches* (66 *cm.*)

[END OF FOURTH SESSION]

CENTENNIAL.
E Pluribus Unum
George Washington 1776
Ulysses S Grant 1876
1776 LIBERTY
INDEPENDENCE

FIFTH SESSION
Saturday · November 8, 1975 at 10:15 a.m.
Catalogue Numbers 856–1042

QUILTS AND COVERLETS

■ 856 IMPORTANT 'CENTENNIAL' QUILTED COTTON COVERLET

Appliqued with symbols of the Republic in red, white, blue and brown, the field with all-over quilting in the form of stars.

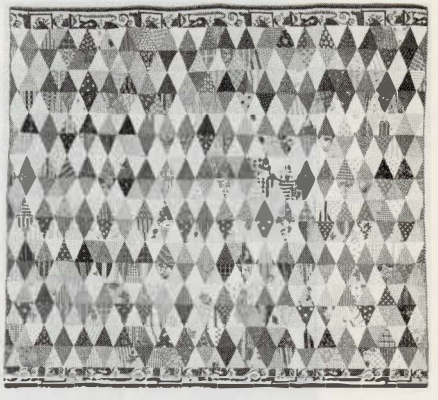
See illustration opposite page

[857]

■ 857 'STAR OF BETHLEHEM' COTTON COVERLET

In purple, orange, green and blue, on an emerald-green ground.

See illustration


[858]

■ 858 TWO PIECED CALICO COVERLETS

AMERICAN, 19TH CENTURY

The first a fine Pennsylvania quilt in the *Thousand Pyramids* pattern composed of brightly colored and printed calico patches within an unusual red and yellow chintz border, the second a Vermont quilt in the *Sawtooth* pattern composed of alternating bands of wedge-shaped calico patches and paisley-printed chintz.

See illustration of one

[859]

■ 859 UNUSUAL BLUE AND WHITE JACQUARD WOVEN COVERLET *AMERICAN, 19TH CENTURY*

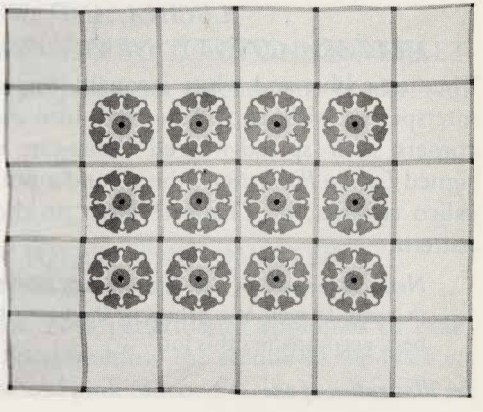
A commemorative coverlet for the Hemfield Railroad Company, the field ornamented with floral devices, the border with locomotive engines and portrait medallions.

See illustration

■ 860 APPLIQUED CALICO COTTON COVERLET

The elaborately quilted field ornamented with large sunflowers and leaves; in yellow, green and red calico.

See illustration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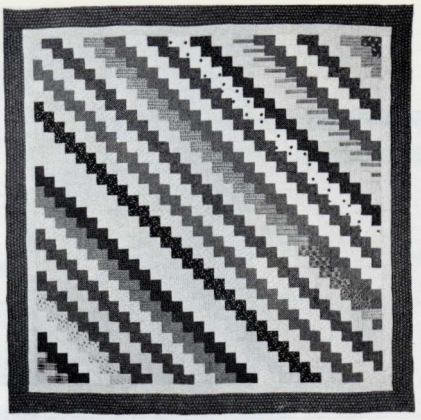

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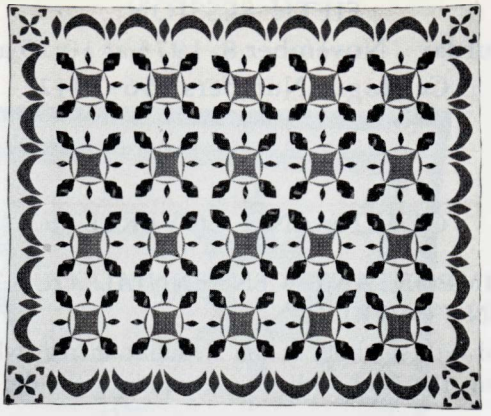

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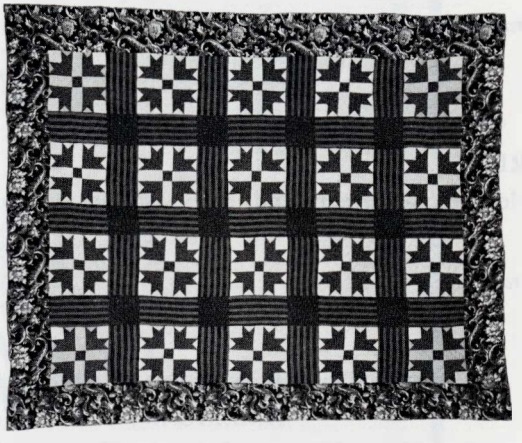


[864]

■ **861 TWO PIECED AND QUILTED COTTON COVERLETS**

The first in the *Double Irish Chain* pattern, composed of maroon patches on a white ground, indistinctly signed, the second in the *Streak of Lightning* pattern composed of calico patches in yellow, blue, pink and tan.

See illustration of one

■ **862 TWO AMERICAN COVERLETS**

LUCINA AND CHARLOTTE FITCH, NIAGARA COUNTY, NEW YORK, 19TH CENTURY

The first a blue and white jacquard woven coverlet, the field interspersed with snowflake and bird-and-bush motifs, the corners with spread-winged American eagles and shields, signed *Lucina Fitch, 1857*, the second a pink and white printed calico coverlet, by Charlotte Fitch, in the *Double Irish Chain* pattern.

Note: A history of the Fitch family written by Seymour Fitch in 1909, as well as a group of daguerreotypes of family members, accompanies this lot.

See illustration of one

■ **863 APPLIQUED COTTON COVERLET**

A handsomely quilted New Jersey piece, in the *Oak Leaf* pattern, with red and green patches on a white ground.

See illustration

■ **864 TWO PIECED CALICO COVERLETS**

PENNSYLVANIA, 19TH CENTURY

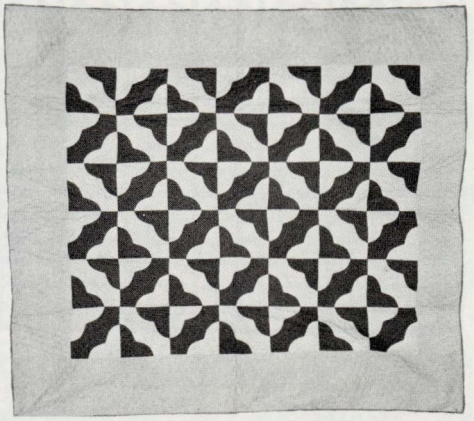
The first in the *Ducks Foot in the Mud* pattern, composed of green, pink and red patches surrounded by a wide red, yellow and blue chintz border, the second in a *Four Patch* variation composed of patches of red and white polka dots and other variously printed calicos.

Note: These quilts were exhibited in the Smithsonian Institution, *Traveling Exhibition of American Pieced Quilts.*

See illustration of one

■ **865 PIECED RED AND WHITE 'OCEAN WAVES' QUILTED COTTON COVERLET**

A Quaker quilt with squares composed of triangular patches of solid fabric; the white field heightened with diamond quilting.



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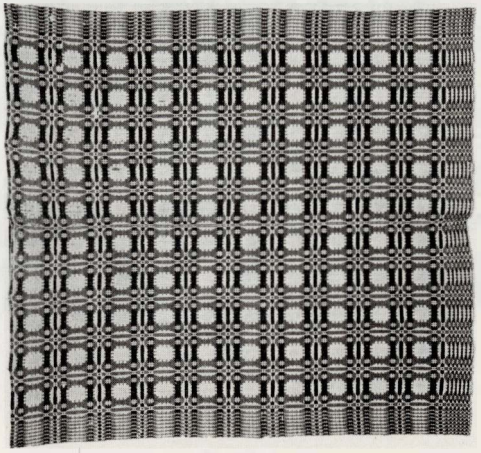

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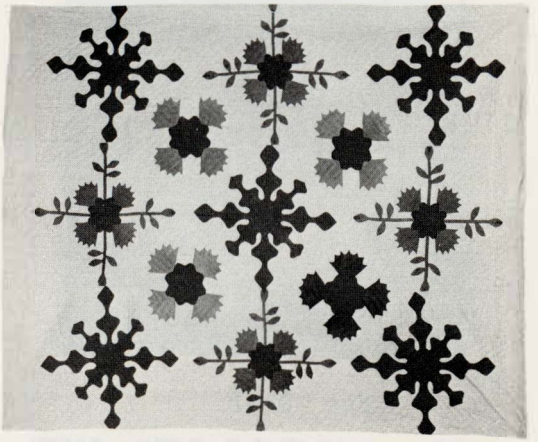

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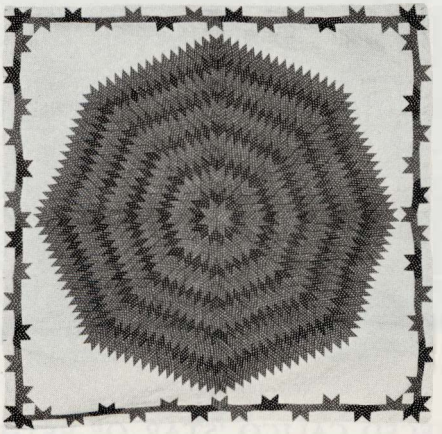


[870]

■ **866 PIECED CALICO COVERLET**

A red and yellow quilt, in the *Gothic Windows* pattern.

See illustration

■ **867 PINK, WHITE AND GREEN APPLIQUED COVERLET**

A West Virginia quilt appliqued with pink and green flowers, the white field heightened with quilting in the form of shells and flowers.

■ **868 TWO GEOMETRIC OVERSHOT WOVEN COVERLETS** *AMERICAN, 19TH CENTURY*

Both in red, white and blue linen and wool, the first in a snowball pattern, the second in a checkerboard motif. Together with a geometric blue and white overshot coverlet. 3 *pieces.*

See illustration of one

■ **869 APPLIQUED CALICO COVERLET**

A Massachusetts quilt in the *Snowflake* pattern, in red and brown against a white ground.

See illustration

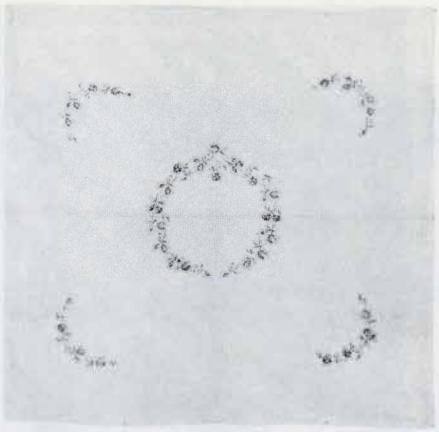
■ **870 'SUNBURST' PIECED COTTON COVERLET**

In green, red and purple polka dot patches, the border with unusual 'Chain of Stars'.

See illustration

■ **871 TWO APPLIQUED AND QUILTED COTTON COVERLETS**

The first in the *Dresden Plate* pattern with appliques of pink calico, the field with floral quilting, the second in the *Flock of Geese* pattern, in yellow and pink calico.



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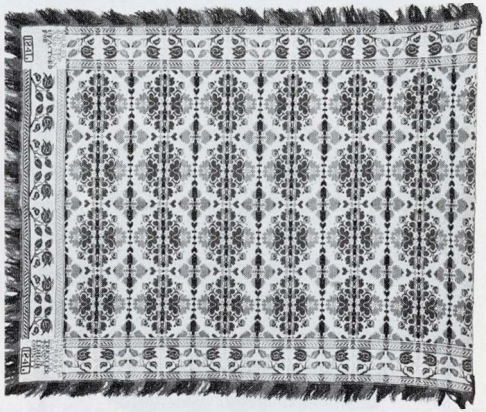


[874]

■ 872 PIECED CALICO 'STAR OF BETHLEHEM' COVERLET

Composed of yellow, red, pink and blue patches on a blue and white calico and quilted ground.

■ 873 TWO QUILTED COTTON COVERLETS

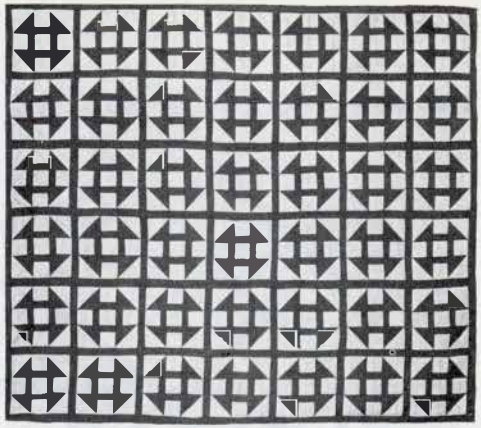
The first a New York State puffed chintz comforter with broad stripes of flowers, in brown and white, the second an all-white coverlet ornamented with cut-out floral sprays of pink, red and blue, the field heightened with floral quilting.

See illustration of one

■ 874 RED, GREEN AND WHITE JACQUARD WOVEN COVERLET *MANUFACTURED BY S. KUTER, TREXLER TOWN LEHIGH COUNTY, 1841*

Worked in alternating bands of green, white and red and ornamented with stylized floral bouquets and hearts; in linen and wool.

See illustration



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[876]

■ 875 PIECED RED AND WHITE 'FAREWELL' QUILTED COTTON COVERLET

NEW ENGLAND, 19TH CENTURY

In the *Double Monkey Wrench* pattern, with patches signed and dated.

Note: This quilt was probably given as a farewell gift to a departing local minister, by members of congregation who signed and dated its patches.

See illustration

■ 876 APPLIQUED QUILTED COTTON COVERLET *PROBABLY NEW YORK, C. 1890*

In the *Princess Feather* pattern, the field with urns of red and green flowers within a red and white pieced border.

See illustration

[877]

■ 877 GOOD BLUE AND WHITE JACQUARD WOVEN COVERLET *T.I. MACCHESNEY, MILLSTONE, DATED 1848*

The field woven with roundels of stylized flowers and stars, the borders worked with American eagles beneath the inscription, *LIBERTY*.

See illustration

■ 878 APPLIQUED COTTON 'SUNFLOWER' QUILT

Brightly colored in orange and blue, the square reserves ornamented with large sunflowers composed of printed calico and solid patches, the white field with floral quilting.

[879]

[881]

■ 879 GOOD AMISH COVERLET *LANCASTER COUNTY, PENNSYLVANIA, C. 1910*

In the *Diamond in the Square* pattern, the field heightened with quilting in the form of stars, feathers, wineglasses and flowers; in purple, maroon, grey and blue.

See illustration

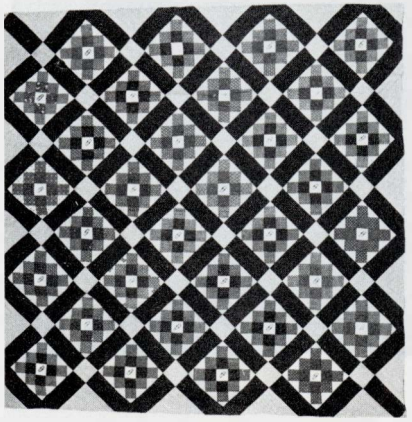
■ 880 TWO OVERSHOT WOVEN COVERLETS *AMERICAN, 19TH CENTURY*

Both in linen and wool and of geometric design, the first in red, white and blue weave, the second in white and blue.

■ 881 TWO PATCHWORK QUILTS *PENNSYLVANIA, 19TH CENTURY*

The first in the *Thousand Pyramids* pattern composed of yellow, pink, green and red calico patches, the second in the *Twelve Patch Block* pattern in green, red, yellow and purple patches within a gingham border.

See illustration of one



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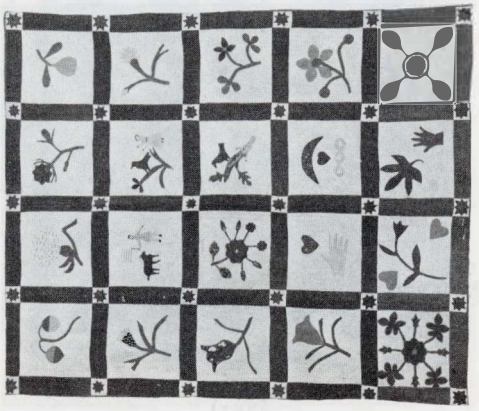


[884]

■ 882 TWO JACQUARD WOVEN COVERLETS
AMERICAN, 19TH CENTURY

The first a green, white and red woven coverlet signed *David Yingst, Lebanon, 1853, L. Coleman,* the second, unusually colored in olive-green, red and blue, having a sawtooth central field surrounded by a vine and floral border.

■ 883 TWO PIECED CALICO COVERLETS
AMERICAN, 19TH CENTURY

The first a Pennsylvania friendship quilt in the *Lincoln's Platform* pattern, with alternating squares of red, yellow and green calico patches centering a cartouche stamped with a different name, the second a Maryland quilt in the *Crown of Thorns* pattern, in green, light blue, pink and maroon.

See illustration of one

[886]

■ 884 GOOD PIECED AND APPLIQUED COTTON CRIB QUILT
SIGNED SARAH E. BARNES, PROBABLY NEW YORK, 19TH CENTURY

The field divided into rectangular reserves, variously appliqued with figures of a man holding a flag and a woman, others with flowers, animals and fruit.

See illustration

■ 885 PIECED CALICO 'STAR OF BETHLEHEM' QUILT

Composed of variously printed patches of red, yellow, blue and pink, the light-green quilted ground interspersed with yellow calico stars.

■ 886 GOOD AMISH QUILT
LANCASTER COUNTY, PENNSYLVANIA, C. 1920

In the *Sunshine and Shadow* pattern, in blue, purple, green, pink and black, the dark-green borders ornamented with quilting in the form of bow-knotted floral sprays.

See illustration

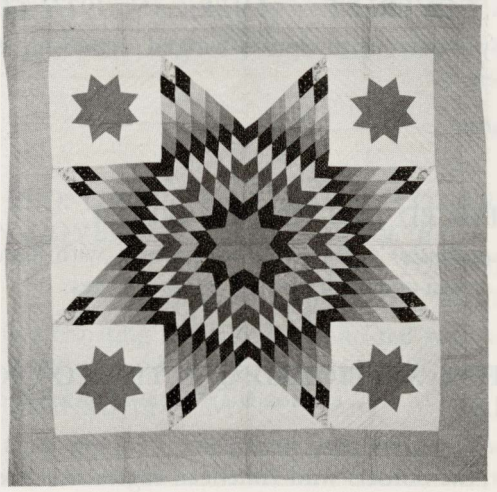
[887]

■ 887 PAIR OF CREWEL WORK BED SPREADS
ANONYMOUS, PROBABLY BOSTON, MID-18TH CENTURY

The linen field interspersed with sprays of fruit and leafage centering a basket of flowers.

See illustration of one

[888]



[889]

■ 888 PINK AND WHITE JACQUARD WOVEN COVERLET *AMERICAN, DATED 1845*

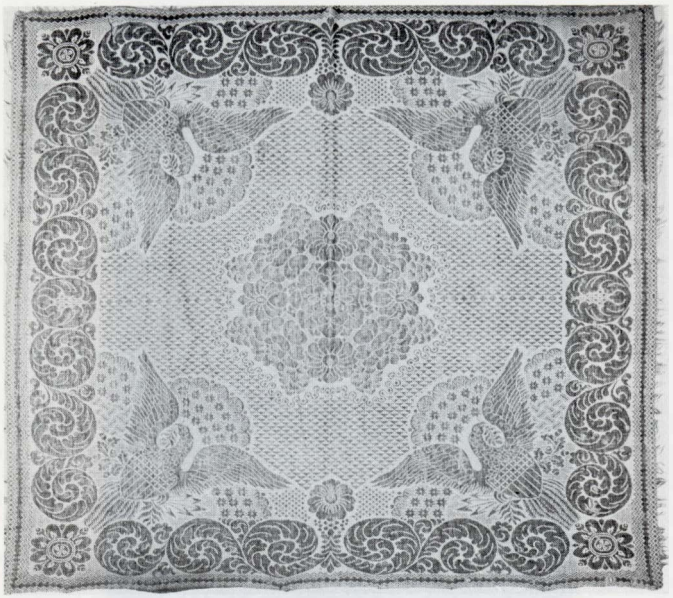
A wool and linen coverlet ornamented with figures of Washington on horseback, American eagles and shields, and the motto: *UNITED WE STAND, DIVIDED WE FALL,* and *UNDER THIS WE PROSPER.*

See illustration

■ 889 PIECED CALICO 'STAR OF BETHLEHEM' QUILT *PROBABLY PENNSYLVANIA, C. 1875*

Composed of variously printed red, yellow, blue and pink patches, the corners with eight-pointed stars, all within a blue and pink calico border.

See illustration



[890]

■ 890 LAVENDER AND WHITE JACQUARD WOVEN COVERLET *AMERICAN, 19TH CENTURY*

Elaborately woven with spread-winged American eagles in each corner.

See illustration

■ 891 PIECED COTTON COVERLET

In the *Grandmother's Flower Garden* pattern, with maroon, yellow, blue, green and pink printed calico patches.

■ 892 FINE APPLIQUED QUILTED COTTON COVERLET *NEW ENGLAND, C. 1850*

In the *Rose of Sharon with Buds* pattern, all elements done in stuff-work, the borders with American eagles and trees, in red and gray with details picked out in yellow, on a finely quilted white ground.

See illustration

■ 893 PIECED QUILTED COTTON 'STAR OF BETHLEHEM' COVERLET

Composed of purple, rose, blue and pink patches on a white diamond-quilted ground.

[892]

■ 894 RARE APPLIQUED PICTORIAL QUILT *NEW ENGLAND, C. 1865*

Composed of variously textured and colored torn silks, with stuff-out figures of a girl and her dog in a landscape setting. Together with a pieced silk crib quilt in the *Baby Blocks* pattern. 2 *pieces.* 4 *feet* 5 *inches* x 4 *feet* 4 *inches* (1 *meter* 35 *cm.* x 1 *meter* 33 *cm.*)

Exhibitions:

Poughkeepsie, New York, Vassar College Art Gallery, *American Pictorial Quilts*, January–February, 1975.

Literature:

Illustrated in Orlofsky, *Quilts in America*, New York, 1974, pl. 67.

See illustration opposite page

[894]

[895]

■ 895 IMPORTANT EMBROIDERED SILK 'HENRY CLAY' QUILTED COVERLET

KENTUCKY, MID-19TH CENTURY

The field covered with multi-colored patched silk stars surrounding a central panel embroidered with a depiction of Clay's birthplace in Virginia and Ashland, his home in Kentucky, at center, an embroidered monument to Clay with Latin inscription; heightened allover with trapunto work and floral embroidery.

Note: This quilt was made by a friend of Henry Clay's and descended in the family. It was exhibited in the Centennial Exhibition of 1876 in Philadelphia.

See illustration

■ 896 PIECED SILK LOG CABIN COVERLET

Composed of various solid and brocaded silks in the *Pineapple* pattern; the whole within a broad maroon border.

■ 897 RED, GREEN AND BLUE JACQUARD WOVEN COVERLET *MADE BY S. RIEGEL, GERMAN TOWNSHIP FOR ELIJAH CATHERINE SUVER, 1848*

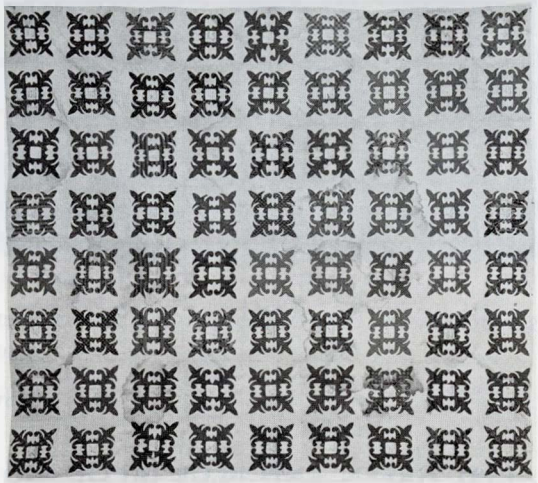
Worked in alternating bands of blue and red with accents of green on a tan ground and ornamented with sunbursts and flowers. Signed and dated in the corners.

■ 898 PAIR OF WOVEN AND EMBROIDERED LINEN FESTIVAL TABLE SPREADS

18TH/19TH CENTURY

Both in red, white and blue with tasseled fringes, the first embroidered with German homilies, the second elaborately embroidered with phoenix birds and flowering vines.

[899]



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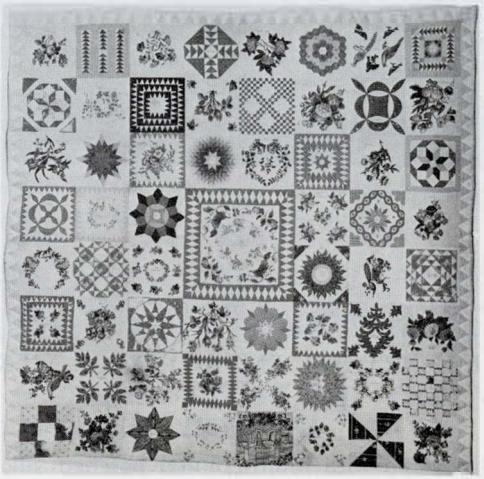


[902A]

■ **899 GOOD RED, BLUE AND WHITE OVERSHOT WOVEN COVERLET** *AMERICAN, 19TH CENTURY*

In a variation of a *Snowball* pattern, with a pine tree border. Together with another blue and white overshot coverlet, in two panels. 3 *pieces.*

See illustration

■ **900 PIECED AND APPLIQUED ALBUM QUILT** *CHESTERTOWN, MARYLAND, DATED 1858*

The field composed of squares appliqued with red calico, each signed and dated.

See illustration

■ **901 RED AND BLACK LINSEY-WOOLSEY COVERLET** *AMERICAN, 19TH CENTURY*

In a bold checkerboard pattern.

■ **902 RED, GREEN AND WHITE JACQUARD WOVEN COVERLET** *MADE BY WM. NEY., MYERSTOWN, LEBANON COUNTY, PA. 19TH CENTURY*

Ornamented with a large central sunburst, the corners with American eagles and shields; the whole within a meandering vine border.

See illustration

■ **902A RARE FRIENDSHIP-ALBUM-SAMPLER QUILT** *SIGNED SARAH E. MERRELL, PHILADELPHIA, AUGUST 1842*

Combining appliqué, piecing and broderie in a variety of quilting patterns, in printed and colored fabrics, including an early roller print of Queen Victoria's coronation. Each square signed and dated.

See illustration

STONEWARE AND CHALKWARE

Property of Various Owners

■ **903 J. & E. NORTON GLAZED STONEWARE CROCK** *BENNINGTON, VERMONT, 1850–59*

Painted in cobalt blue with a pair of birds, the interior in Albany slip, *impressed J. & E. NORTON, BENNINGTON VT. mark and numeral 4. Height 13¾ inches (35.2 cm.)*

See illustration

[903]

■ **904 TWO GLAZED STONEWARE CROCKS** *AMERICAN, 19TH CENTURY*

The first a presentation jug inscribed for 'Sweet Meg", the second a glazed *ELM PARK HOTEL* spitoon. *Heights 7 to 12 inches (18.3 to 30.5 cm.)*

See illustration

[904]

■ **905 TWO GLAZED STONEWARE CROCKS** *AMERICAN, 19TH CENTURY*

The first by C.W. Braun of Buffalo, New York and ornamented with a birthday cake with lighted candles, the second ornamented with an American eagle. *Heights 10 to 14½ inches (25.5 to 37 cm.)*

See illustration

[905]

■ **906 'SHAKING HANDS' GLAZED STONEWARE CROCK** *SOMERSET POTTERS WORKS, C. 1875*

With applied cobalt-blue decoration. *Height 9½ inches (24 cm.)*

See illustration

[906]

[908] [909] [907]

[910]

■ **907 GLAZED STONEWARE CROCK**
PROBABLY NEW YORK, C. 1815

With incised blue floral and heart decoration below a threaded lip, with double loop handles. *Height* 12 *inches* (30.5 *cm.*)

See illustration

■ **908 STONEWARE JUG**
PROBABLY NEW YORK, 19TH CENTURY

With applied strap handle and threaded lip above an incised blue glazed flower. *Height* 15 *inches* (38 *cm.*)

See illustration

■ **909 GLAZED STONEWARE WATER COOLER**
AMERICAN, 19TH CENTURY

With incised cobalt-blue floral sprays beneath an incised number 5. *Height* 16½ *inches* (42 *cm.*)

See illustration

■ **910 RARE AND UNUSUAL GLAZED STONEWARE JUG** *FULPER BROS., FLEMINGTON, NEW JERSEY, C. 1880*

The straight-sided vessel with rounded shoulder and strap handle, ornamented with the figures of two acrobats in cobalt blue, impressed with the number 4. (*mint*) *Height* 18 *inches* (46 *cm.*)

See illustration

■ 911 RARE POLITICAL CAMPAIGN GLAZED STONEWARE JUG *N. CLARKE, JR. ATHENS, NEW YORK, 1868–72*

The buff-colored jug ornamented with a blue bird beside the inscription, *For President, Gen'l. Grant. Height* 14½ *inches* (37 *cm.*)

See illustration

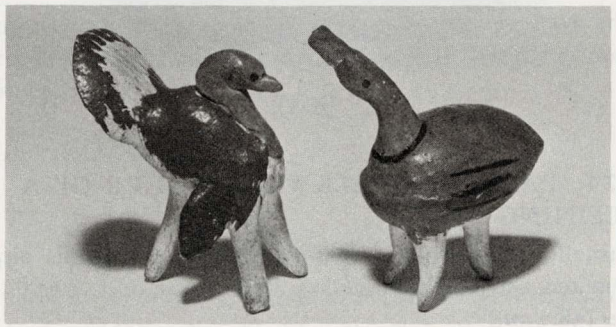
[911]

Property of a New Jersey Private Collector

■ 912 COLLECTION OF EIGHT PAINTED CHALKWARE WHISTLES *PROBABLY PENNSYLVANIA, 19TH CENTURY*

Comprising a goose, a rooster, a turkey, pelican, two children and another bird. *Heights* 2½ *to* 4¼ *inches* (6.8 *to* 10.7 *cm.*)

See illustration



[912]

Property of Various Owners

■ 913 TWO PAINTED CHALKWARE FIGURES OF SPANIELS *AMERICAN, 19TH CENTURY*

The first with black ears and tail, the other with brown ears and tail. *Heights* 7 *inches* (19 *cm.*); *length* 6 *inches* (16 *cm.*)

See illustration of one

■ 914 RARE PAINTED CHALKWARE FIGURE OF PAIRED DOVES *AMERICAN, 19TH CENTURY*

Painted yellow, dark green and deep red. *Height* 7½ *inches* (19 *cm.*); *length* 8½ *inches* (21 *cm.*)

See illustration

■ 915 THREE PAINTED CHALKWARE FIGURES *AMERICAN, 19TH CENTURY*

The first a seated rabbit, the second a songbird painted yellow and mounted on a molded base, the last a small stag. *Heights* 5¾ *to* 6½ *inches* (14.5 *to* 16.5 *cm.*)

See illustration of one

[913] [914] [915]

[916] [916]

[917]

[918] [918]

[922]

■ **916 PAIR OF PAINTED CHALKWARE FIGURES OF SQUIRRELS** *AMERICAN, 19TH CENTURY*

Tails and bodies picked out in orange, green, yellow and black. *Height* 6½ *inches* (16.5 *cm.*)

See illustration preceding page

■ **917 PAINTED CHALKWARE FIGURE OF A EWE AND LAMB** *AMERICAN, 19TH CENTURY*

Height 7 *inches* (17.8 *cm.*); *length* 9 *inches* (23 *cm.*)

See illustration preceding page

■ **918 PAIR OF PAINTED CHALKWARE FIGURES OF RECUMBENT STAGS** *AMERICAN, PROBABLY PENNSYLVANIA, 19TH CENTURY*

Painted gray heightened with red and yellow. *Height* 10 *inches* (25.3 *cm.*); *length* 8½ *inches* (21.5 *cm.*)

See illustration preceding page

■ **919 PAINTED CHALKWARE FIGURE OF AN ANGEL**

Her hair and harp painted yellow, her robes in shades of red and brown. Together with two composition cherubs. 3 *pieces. Height* 9 *inches* (26 *cm.*)

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ **920 RARE PAINTED CHALKWARE FIGURE OF A PARROT** *AMERICAN, 19TH CENTURY*

With wings picked out in red and green, perched on an orb. Together with a standing figure of a lamb and ewe. 2 *pieces. Height* 8 *inches* (21 *cm.*)

■ **921 PAINTED CHALKWARE FIGURE OF A PUG DOG** *AMERICAN, 19TH CENTURY*

With red collar, the body picked out in shades of brown. Together with a composition figure of a seated spaniel. 2 *pieces. Length* 8 *inches* (25 *cm.*)

See illustration

■ **922 PAINTED CHALKWARE FIGURE OF A STAG** *AMERICAN, 19TH CENTURY*

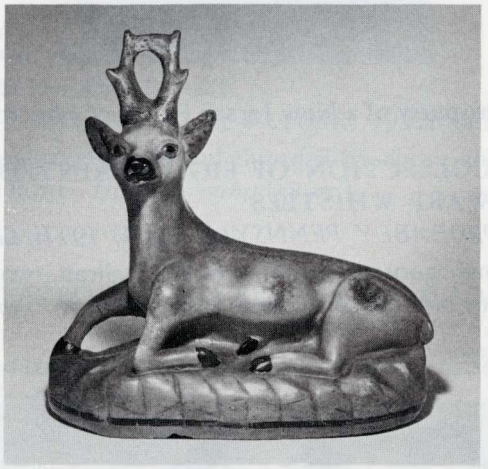
Retaining traces of brown paint, with snout and antlers picked out in black. Together with a chalkware bank in the form of begging dog. 2 *pieces. Height* 9¾ *inches* (24.7 *cm.*); *length* 8 *inches* (21 *cm.*)

See illustration

Property of Various Owners

■ **923 THREE PAINTED CHALKWARE FIGURES** *AMERICAN, 19TH CENTURY*

The first in the form of a crouching squirrel, the second a penny bank in the form of a nesting duck, the third in the form of a hen nesting in a basket made of grasses. *Heights* 4¾ *to* 6½ *inches* (12 *to* 16.5 *cm.*)



[924]

■ **924 PAINTED CHALKWARE FIGURE OF A RECLINING STAG**

Unusually large with body painted orange and details picked out in red and black. *Height* 15 *inches* (38.1 *cm.*); *length* 15¼ *inches* (58.7 *cm.*)

See illustration

[927] [930]

[928] [929] [931]

AMERICAN AND OTHER TINWARE

Property of Various Owners

■ **925 DECORATED TIN TEA CADDY**
19TH CENTURY

Together with a Chinese lacquer mah-jongg box. 2 *pieces. Height* 16½ *inches* (42 *cm.*)

■ **926 COLLECTION OF PAINTED TINWARE TABLE ARTICLES** *PENNSYLVANIA, MID-19TH CENTURY*

Comprising a large watering can, two octagonal trays and a pierced tin and wood warming box. 4 *pieces. Height of can* 13 *inches* (33 *cm.*)

■ **927 PAINTED TINWARE TEAPOT**
PENNSYLVANIA, MID-19TH CENTURY

With hinged lid and molded handle. Together with a painted tinware covered box. 2 *pieces. Height* 5 *inches* (12.5 *cm.*)

See illustration

■ **928 COLLECTION OF THREE PAINTED TINWARE SYRUP JUGS**
PENNSYLVANIA, MID-19TH CENTURY

Each with hinged lids and molded handles. Together with a painted tinware small tray. 4 *pieces. Height* 4 *inches* (10.2 *cm.*)

See illustration of one

■ **929 PAINTED TINWARE SMALL LANTERN**
INSCRIBED MINOR'S PATENT, JAN. 24TH, 1863

Together with a tinware driving lamp inscribed *DIETZ UNION, NEW YORK, USA.* 2 *pieces. Height* 5¼ *inches* (13.3 *cm.*)

See illustration

■ **930 GOOD PAINTED TINWARE COFFEE POT**
PENNSYLVANIA, MID-19TH CENTURY

With hinged lid and molded handle, painted with floral and leaf devices in shades of red, green, and yellow. Together with a pair of painted tin hogscraper candlesticks. 3 *pieces. Height* 8 *inches* (20.2 *cm.*)

See illustration

■ **931 COLLECTION OF PAINTED TINWARE TABLE ARTICLES** *PENNSYLVANIA, MID-19TH CENTURY*

Comprising a fine decorated mug with molded handle, a tea caddy with removable top, and a caster. 3 *pieces. Heights* 3½ *to* 6¼ *inches* (9 *to* 16.8 *cm.*)

See illustration of one

Property of a New Jersey Private Collector

■ 932 TWO PAINTED AND DECORATED TINWARE DOCUMENT BOXES

PENNSYLVANIA, C. 1850

Both with domed hinged lid, decorated with red and green flowers heightened with yellow. *Height* 6 *inches* (15 *cm.*); *length* 11¼ *inches* (28.5 *cm.*)

See illustration

[932]

■ 933 STENCILED TINWARE CANDLE BOX

19TH CENTURY

The large bail-handled box ornamented with bouquets of roses. Together with a cast-iron wick trimmer and stenciled tray. 3 *pieces. Height* 7 *inches* (18 *cm.*); *width* 9¼ *inches* (23.5 *cm.*)

See illustration

[933]

AMERICAN AND OTHER SCRIMSHAW

Property of Various Owners

■ 934 TWO SCRIMSHAW WHALES TEETH

Both engraved with masted whaling vessels, the first dated 1812 and inscribed *FORGET ME NOT. Heights* 5 *to* 6 *inches* (13 *to* 15 *cm.*)

See illustration following page

■ 935 TWO SCRIMSHAW WHALES TEETH

Both engraved with whaling scenes. *Heights* 5 *to* 6 *inches* (13 *to* 15 *cm.*)

See illustration following page

■ 936 TWO SCRIMSHAW WHALES TEETH

The first engraved with a bust portrait of a ship's figurehead, the second also engraved with a full-length depiction of a figurehead. *Lengths* 4½ *to* 6¼ *inches* (11.5 *to* 16 *cm.*)

See illustration following page

■ 937 PAIR OF SCRIMSHAW WHALES TEETH

Both mounted on turned wood bases and engraved with costumed ladies. Together with another whales tooth engraved with a figure of an Indian. 3 *pieces. Height* 7 *to* 8 *inches* (18 *to* 20 *cm.*)

See illustration

[937]

[938] [938] [939] [939] [940]

■ **938 TWO SCRIMSHAW WHALES TEETH**

Each depicting a ship's figurehead. *Lengths 6 to 7 inches (15 to 18 cm.)*

See illustration

■ **939 PAIR OF SCRIMSHAW WHALES TEETH**

Each engraved with figures of costumed noblewomen. Together with another scrimshaw whales tooth engraved with lions rampant. *3 pieces. Height 7 inches (17.8 cm.)*

See illustration

■ **940 SCRIMSHAW WHALES TOOTH**

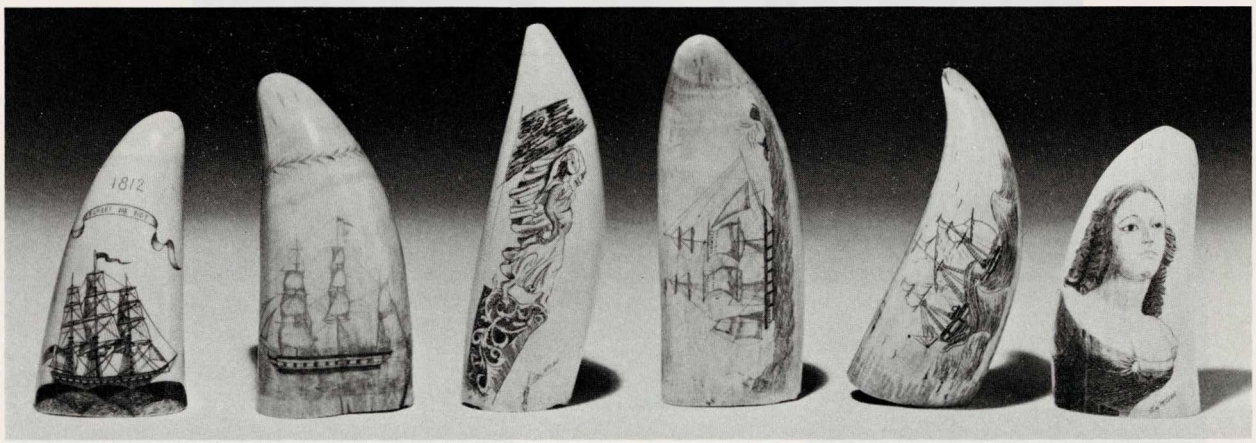
Stipple-engraved with a bust portrait of two women. Together with another tooth engraved with a basket of flowers. *Height 6½ inches (16.5 cm.)*

See illustration

■ **941 TWO SCRIMSHAW WHALES TEETH**

The first engraved with a costumed maiden, the reverse with a whaling vessel, the second engraved with a building flying American flags, the reverse with a costumed lady. *Heights 4½ to 6½ inches (11.5 to 16.5 cm.)*

See illustration of one following page



[934] [934] [936] [935] [935] [936]

[941]

[942]

■ 942 TWO SCRIMSHAW WHALES TEETH

Both engraved with scenes from the Revolutionary War. Together with a scrimshaw letter opener. 3 *pieces. Heights* 5½ *to* 6 *inches* (14 *to* 16 *cm.*)

See illustration

■ 943 TWO SCRIMSHAW WHALE'S TEETH

The first engraved with a whaling vessel at anchor beneath the inscription, *Susan, 1861,* the reverse with a spread-winged American eagle, the second engraved with a whaling vessel beneath the inscription, *HULL. Lengths* 6 *to* 7 *inches* (15 *to* 17.8 *cm.*)

See illustration

■ 944 TWO SCRIMSHAW ARTICLES

The first an engraved whale's tooth with scenes of whaling, the second a log stamp with a whale carved in bas-relief. *Length* 4½ *inches* (11.5 *cm.*)

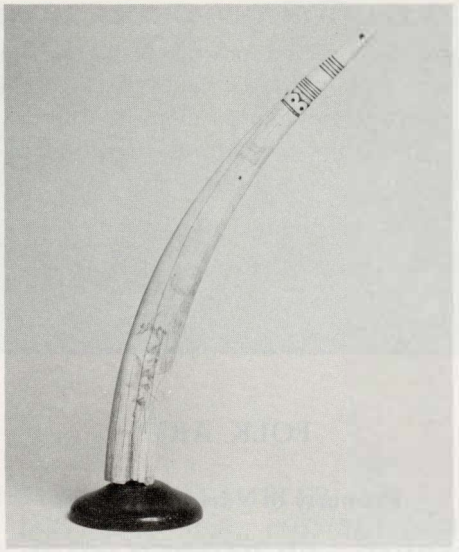
See illustration

■ 945 TWO SCRIMSHAW WHALE'S TEETH

The first engraved with a costumed lady beneath the inscription, *A Trifle for my love,* the second engraved with a fully-rigged whaling vessel above the inscription, *AMELIA. Lengths* 4 *to* 5 *inches* (10 *to* 14 *cm.*)

See illustration

[944] [943] [945] [945]



[946]

■ 946 ENGRAVED WALRUS TUSK

INSCRIBED, TAKEN IN THE ARTIC, OCT. 13, 1863

Engraved with a whaling scene, the reverse carved with a figure of a gentleman in top hat. *Length* 23 *inches* (58.5 *cm.*)

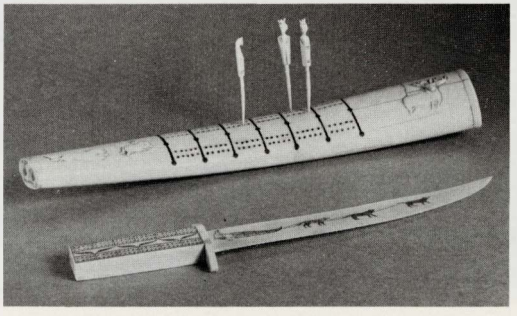
See illustration

Property of a New Jersey Private Collector

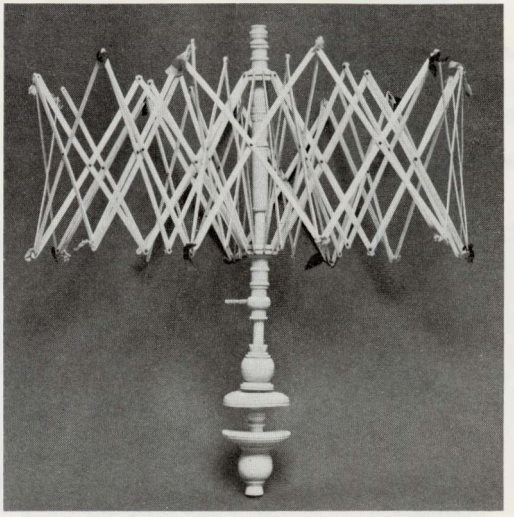
■ 947 TWO SCRIMSHAW CRIBBAGE BOARDS

The first carved with animals in bas-relief, the second in the form of a letter opener with engraved decorations. Together with a group of carved scrimshaw pieces. 38 *pieces*

See illustration



[947]



[948]

■ 948 TWO WHALEBONE SWIFTS

19TH CENTURY

The first with elaborate turnings, the second with turned finial. Together with a large wooden swift and a wood wool winder. 4 *pieces. Lengths* 19 *to* 21 *inches* (48 *to* 53.5 *cm.*)

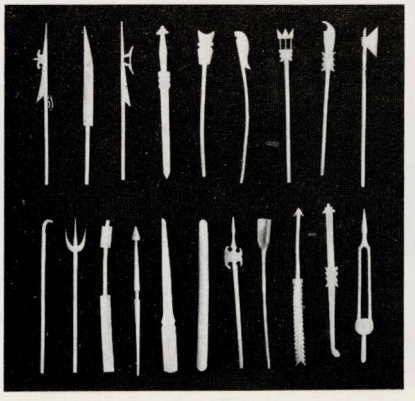
See illustration

Property of Various Owners

■ 949 COLLECTION OF CARVED SCRIMSHAW JACKSTRAWS

In the form of various whaling implements. 39 *pieces. Heights* 3½ *inches* (9 *cm.*)

See illustration

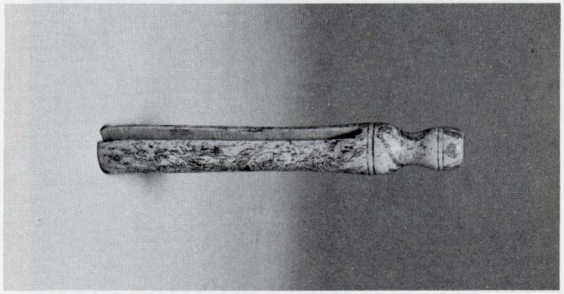


[949]

■ 950 TWO SCRIMSHAW ARTICLES

The first a scrimshaw clothespin engraved with scenes of shipping, the second a whales tooth engraved with portraits of Iroquois Indians. *Heights* 5½ *inches* (14 *cm.*)

See illustration of one



[950]

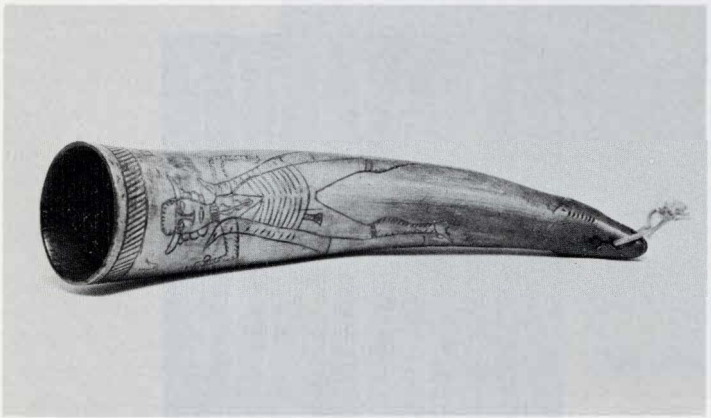
■ 951 TWO SCRIMSHAW ARTICLES

The first a jagging wheel in the form of a fish, the second a snuff box with silver mounts. *Lengths* 3½ *to* 5½ *inches* (9.8 *to* 14 *cm.*)

■ 952 COLLECTION OF HORN ARTICLES
19TH CENTURY

Comprising a set of six graduated horn beakers with sterling silver rims and a powder horn carved with a figure of a gentleman, the crown in the form of a snake's head. *Heights* 2½ *to* 5 *inches* (6.5 *to* 12.7 *cm.*) *length* 10¼ *inches* (26.7 *cm.*)

See illustration of one



[952]

■ 953 COLLECTION OF POWDER HORNS

Comprising a rare carved powder flask, ornamented with figures in 16th century dress, a carved flask inscribed *Helvetia* and dated 1858 and an engraved horn bearing the inscription, *Beacon Hill, 1776.* Together with two horn beakers and a piece of polished horn. 5 *pieces. Lengths from* 7 *to* 13 *inches* (18 *to* 33 *cm.*)

See illustration

FOLK ART

Property of Various Owners

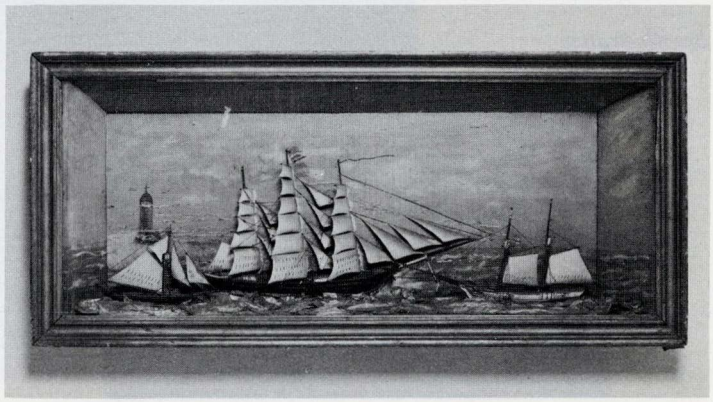
■ 954 CARVED AND PAINTED WOOD SHIP DIORAMA *AMERICAN, PROBABLY NEW ENGLAND, 19TH CENTURY*

Containing a half-round model of a rigged clipper ship flying the American ensign flanked by two smaller ship models; the background realistically painted with sky and shoreline, the foreground with modeled waves. 16 x 39½ *inches* (49 *cm.* x 1 *meter*)

Provenance:

Descended in the family of Captain William Morris, Nantucket, Massachusetts.

See illustration



[954]

[957]

■ **955 NEEDLEWORK SAMPLER**
INITIALED M.M., POSSIBLY NEW JERSEY, DATED 1815

Executed in a variety of stitches, the field with floral clusters and birds; in blue, pink, yellow and green. 16½ x 13¾ *inches* (42 x 35 *cm.*)

See illustration

[955]

■ **956 COPPER EAGLE WEATHERVANE**
ANONYMOUS, 19TH CENTURY

Perched on an orb with arrow directional; mounted on a rod standard. *Height* 5 *feet* 7 *inches* (1 *meter* 70 *cm.*)

■ **957 PRIMITIVE PAINTING ON PANEL**
ANONYMOUS, 19TH CENTURY

Painted in oil and depicting a farm scene. 9½ x 24 *inches* (24 x 61 *cm.*)

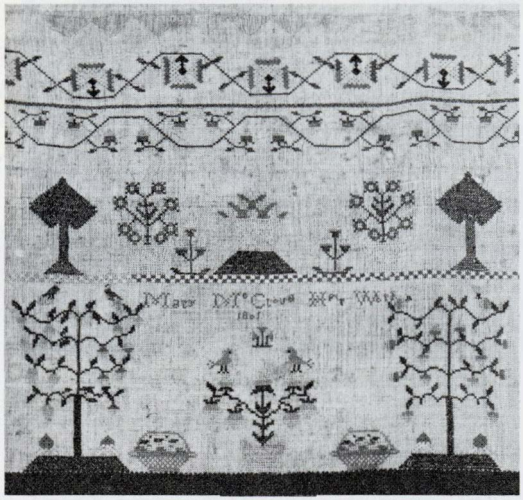
See illustration

[958]

■ **958 CARVED WALNUT AND CHESTNUT SPREAD-WINGED AMERICAN EAGLE**
AMERICAN, 19TH CENTURY

Height 9 *inches* (23 *cm.*); *length* 25½ *inches* (65 *cm.*)

See illustration



[960]

■ 959 FOUR WATERCOLOR DRAWINGS
AMERICAN, 19TH CENTURY

The first a yellow and red bird perched on a flowering branch, the second a flower and fruit-filled urn signed Miss Catherine Brees, with a poem on the subject of virtue below, the third of paired doves and the fourth of a spaniel. *3½ to 6 inches* x *3¾ to 7⅞ inches* (*9 to 15* x *9.5 to 19.5 cm.*)

■ 960 TWO SAMPLERS *MARY MC CLOUD, PROBABLY PENNSYLVANIA, DATED 1785 AND 1801*

Both executed in a variety of stitches, the first, dated 1785, worked with bands of alphabets, in green, yellow, pink and brown on a linen ground, the second, dated 1801 and ornamented with paired trees, and baskets of flowers. *11½* x *10½ inches* (*29* x *26.5 cm.*); *16* x *17 inches* (*41* x *43 cm.*)

See illustration of one

Property of a New Jersey Private Collector

■ 961 TWO CARVED AND PAINTED WOOD MINIATURE OX CARTS *MID-WESTERN, 19TH CENTURY*

The first with a seated man on a cart drawn by a team of two oxen, the second a single yoked ox drawing a barrel. *Heights 6 to 10 inches* (*15.3 to 25.5 cm.*); *lengths 21½ to 24 inches* (*54.5 to 61 cm.*)

See illustration

[961]

[962]

Property of Various Owners

■ 962 WOOL-WORK FLORAL ARRANGEMENT
PROBABLY COVINGTON, KENTUCKY, MID-19TH CENTURY

A garland of wool flowers in orange, white, lavender and green; all within a deep gilded wood frame. *Height 26 inches* (*66 cm.*); *width 20 inches* (*51 cm.*)

See illustration

■ **963 TWO PRIMITIVE WATERCOLORS**

ANONYMOUS, 19TH CENTURY

The first depiction of the Fountain Aqua Paola in Rome, the second of a ventriloquist with dummy. Together with a watercolor depiction of a Revolutionary War battle scene. 3 *pieces.* 15 *to* 16 x 12 *to* 13 *inches* (38 *to* 41 x 30.2 *to* 33 *cm.*)

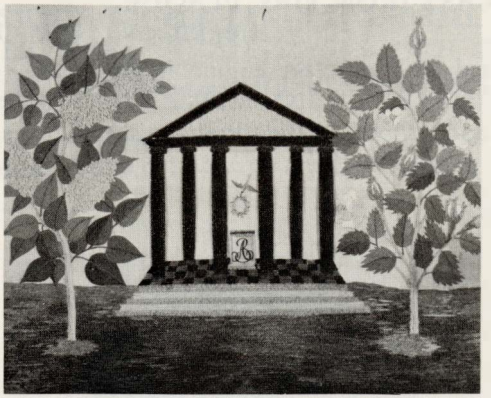
See illustration of one

[963]

■ **964 TWO CALLIGRAPHIC SPECIMENS**

ANONYMOUS, 19TH CENTURY

The first depicting an elaborately wrought bird perched in a tree holding a banner in its beak inscribed *To Love,* a swan in the background, the second with a pair of doves in flight holding furled banners in their beaks. Both matted and framed. 12¾ x 14½ *inches* (32.5 x 37 *cm.*); 15 x 18¼ *inches* (38 x 46.3 *cm.*)



[965]

■ **965 PAIR OF SILK AND CHENILLE MOURNING PICTURES**

ANONYMOUS, 19TH CENTURY

Executed in a variety of stitches and depicting tombs flanked by floral bushes, in green, gold and brown. 14 x 18 *inches* (36 x 43.2 *cm.*)

See illustration

■ **966 LARGE COPPER STEEPLE FINIAL**

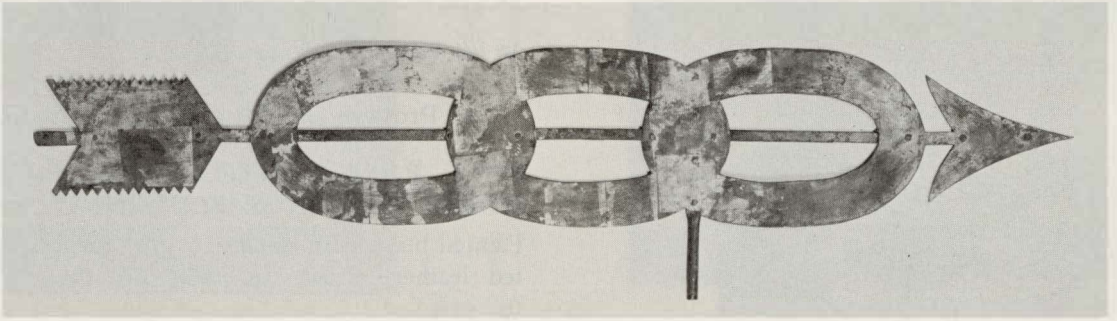
AMERICAN, 19TH CENTURY

The molded body with stylized directional and the initial *B,* ornamented with four flowers. Together with a carved wood church finial. 2 *pieces. Height* 8 *feet* 6½ *inches* (2 *meters* 64 *cm.*)

■ **967 TWO SHEET-METAL ARROW DIRECTIONALS** *AMERICAN, 19TH CENTURY*

The first of copper with traces of yellow paint, the second comprised of three links signifying faith, hope and charity, of gilt sheet-iron. *Lengths* 40 *inches to* 5 *feet* (1 *meter* 1.5 *cm. to* 1 *meter* 52.4 *cm.*)

See illustration



[967]

Property of a New Jersey Private Collector

■ 968 CAST-IRON FIRE PLAQUE

AMERICAN, 19TH CENTURY

Ornamented with a steam engine in bas relief, inscribed, *UNITED FIREMAN'S INSURANCE CO.* Together with a cast-iron door stopper in the form of a sheep and a cast-iron bootjack. *3 pieces. Diameter 11½ inches (29 cm.)*

See illustration

[968]

■ 969 FRAKTUR: GEBURTS UND TAUFSCHEIN OF JOHANN HEINRICH BURGESSER

PRINTED BY JOHANN HERMAN, LANCASTER, OHIO, DATED 1824

Inscribed in German with additional hand-colored decorative elements. Together with a carved and painted wood fruit diorama. *2 pieces. 15 x 12¼ inches (38 x 62 cm.)*

See illustration

[969]

[970]

■ 970 FOUR CAST-IRON SNOWBIRDS

PENNSYLVANIA OR MARYLAND, MID-19TH CENTURY

In the form of spread-winged American eagles. *Height 6 inches (15 cm.)*

See illustration of two

[971]

■ 971 TWO DECORATED WOOD BOXES

19TH CENTURY

The first a bride's box, initialed and dated 1813, painted with flowers and leafage on a bottle-green ground, the second with *découpage* decoration and brass handles. Together with another painted wood box. *3 pieces. Lengths 10½ to 12¾ inches (27 to 38.4 cm.)*

See illustration

Property of a New Jersey Private Collector

■ 972 RARE PAINTED TINWARE CAROUSEL HORSE *PROBABLY PENNSYLVANIA, C. 1865*

Painted black with details in gilt; the bridle and saddle in red leather. *Height 24 inches (61 cm.); length 36 inches (91.5 cm.)*

See illustration following page

[972]

■ 973 NEEDLEWORK SAMPLER
SALLY PARKER, 19TH CENTURY

Executed in a variety of stitches and ornamented with several alphabets above a house flanked by flowering vines; the whole within a stylized floral border; in green, white and pink. 21½ x 21 *inches* (54.5 x 53.5 *cm.*)

See illustration

■ 974 CALLIGRAPHIC SPECIMEN: ORNAMENTAL PENMANSHIP
SIGNED L.C. VANNAH, D.B. COLLEGE, DATED 1886

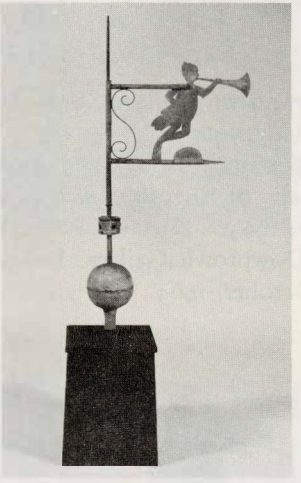
Ornamented with paired white horses and birds with elaborate floral sprays. 21 x 6 *inches* (53.5 x 40.5 *cm.*)

[973]

■ 975 SHEET-COPPER 'ANGEL GABRIEL' WEATHERVANE *ANONYMOUS, 19TH CENTURY*

Mounted on a rod standard. *Height* 5 *feet* ½ inch (1 *meter* 53.3 *cm.*)

See illustration



[975]

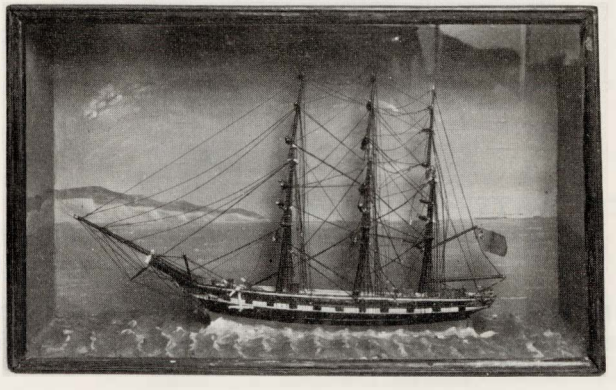
■ 976 CARVED WALNUT AMERICAN EAGLE
PROBABLY PENNSYLVANIA, 19TH CENTURY

In diving form. *Height* 14 *inches* (36 *cm.*)

■ 977 CARVED AND PAINTED WOOD SHIP DIORAMA *19TH CENTURY*

Depicting a sailing vessel in white-capped seas, background and sides realistically painted. 13 x 22 *inches* (33 x 56 *cm.*)

See illustration



[977]

Property of Various Owners

■ 978 FINE CARVED AND PAINTED WOOD ROOSTER

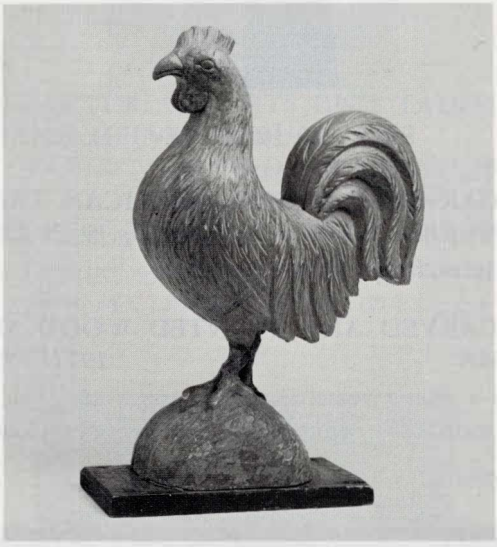
ANONYMOUS, 19TH CENTURY

A finely modeled and carved figure of a rooster perched on a knoll, painted yellow with traces of earlier paint. *Height* 18¾ *inches* (47.2 *cm.*)

Exhibitions:

New York, Downtown Gallery, *New Acquisitions,* December 1959–January, 1960
San Francisco, Gumps, June, 1962
Tuscon, University of Arizona, *The Bird in Art,* November, 1964–January, 1965
New York, Downtown Gallery, *Survey of American Art,* September–October, 1965

See illustration



[978]

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ 979 WATERCOLOR PICTURE

ANONYMOUS, PROBABLY PENNSYLVANIA, 19TH CENTURY

Painted in yellow, red and black, with bill of sale on reverse. Together with a needlework sampler dated 1785. 2 *pieces.* 6¼ x 8½ *inches* (15.8 x 21.5 *cm.*)

See illustration

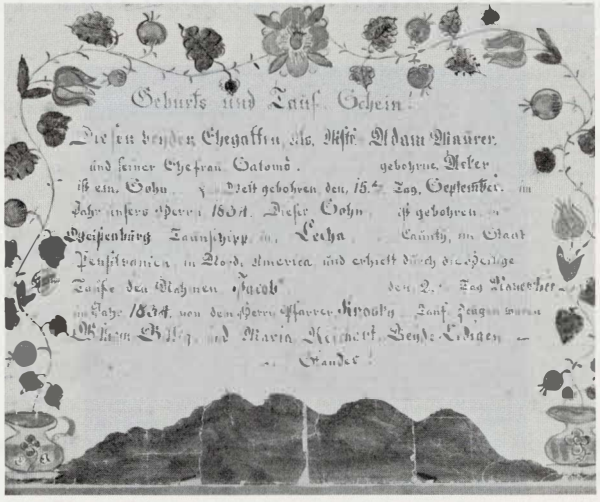
[979]

■ 980 TWO FRAKTURS

ANONYMOUS, PENNSYLVANIA, 19TH CENTURY

The first a *geburts und taufschein* of Jacob Maurer, dated 1834, ornamented with flowering vines, the second a *geburts und taufschein* of Susanna Scherb, in the style of Heinrich Otto, dated 1807 with paired birds and flowers 8¼ x 10 *inches* (22.4 x 25.5 *cm.*); 11¾ x 15 *inches* (30 x 38 *cm.*)

See illustration of one



[980]

Property of Various Owners

■ 981 PAINTED AND DECORATED WOOD BOX

PROBABLY MASSACHUSETTS, C. 1825

The hinged lid painted with mollusk shells opening to a deep well, the sides decorated with fruit, flowers and leafage. *Height* 6 *inches* (15 *cm.*); *width* 10¾ *inches* (27.4 *cm.*)

[982]

■ 982 OIL PAINTING ON PANEL

ANONYMOUS, 19TH CENTURY

Depicting a costumed maiden in a landscape setting, the frame painted to resemble curly maple. Together with a carved wood sailor's gameboard. 2 *pieces.* 14½ x 18½ *inches* (37 x 47 *cm.*)

See illustration

■ 983 WATERCOLOR ACCOUNT BOOK

VINCENT TORR, DATED 1721

Comprising a listing of various account ledgers, arithmetic notations, interspersed with watercolor drawings of animals flowers and people. 12¼ x 8 *inches* (31 x 20.3 *cm.*)

See illustration

■ 984 WATERCOLOR PICTURE: FIDELIA COMFORTING HER WOUNDED LOVER

ANONYMOUS, 18TH/19TH CENTURY

Executed in blue, green, yellow and brown, the border painted with a meandering leafy vine. Together with a calligraphic specimen in the form of a Chain of States, inscribed Cheever and dated 1790. 2 *pieces.* 14½ x 12 *inches* (37 x 30.5 *cm.*)

[983]

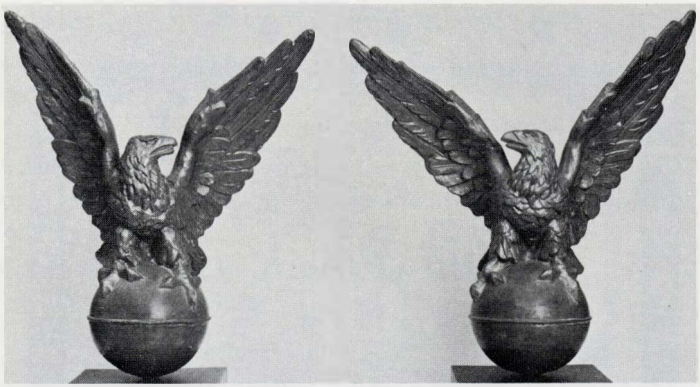
■ 985 TWO SAMPLERS

ANONYMOUS, LATE 18TH CENTURY

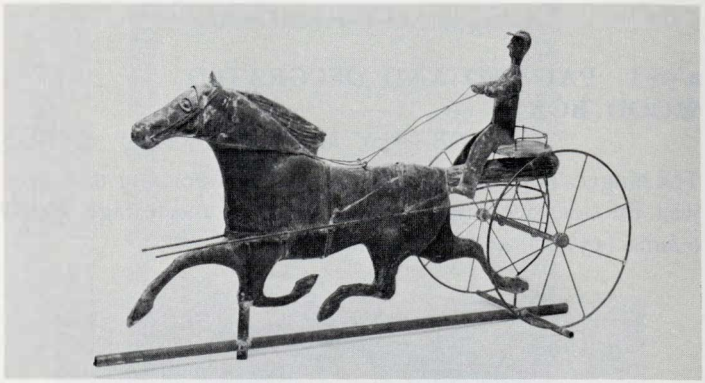
Both ornamented with bands of alphabets, paired birds, trees and fruit; on a linen ground in green, yellow, brown and black. 20 x 12½ *inches* (51 x 30.5 *cm.*)

See illustration

[985]



[986]



[987]

■ **986 PAIR OF COPPER EAGLES**

ANONYMOUS, 19TH CENTURY

Vigorously modeled in the round, each bird perched on an orb and mounted on a wood block. *Height* 32 *inches* (81 *cm.*); *width* 22½ *inches* (57 *cm.*)

See illustration

Property of a New Jersey Private Collector

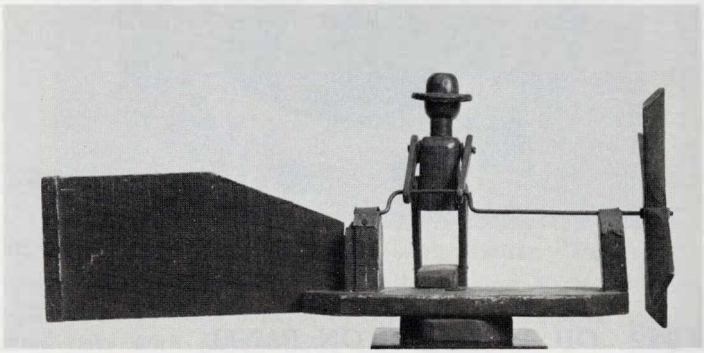
■ **987 COPPER HORSE AND SULKY WEATHERVANE**

PROBABLY E.G. WASHBURNE, 19TH CENTURY

Mounted on a rod standard with directionals. *Height* 17½ *inches* (44.5 *cm.*); *length* 31 *inches* (78.8 *cm.*)

Note: An identical weathervane is illustrated in Charles Klamkin, *Weathervanes*, 1973, p. 108.

See illustration



[988]

Property of Various Owners

■ **988 GOOD CARVED AND PAINTED WOOD WHIRLIGIG** *PROBABLY PENNSYLVANIA, 19TH CENTURY*

In the form of an Amish man, painted brown. *Height* 19 *inches* (48.3 *cm.*)

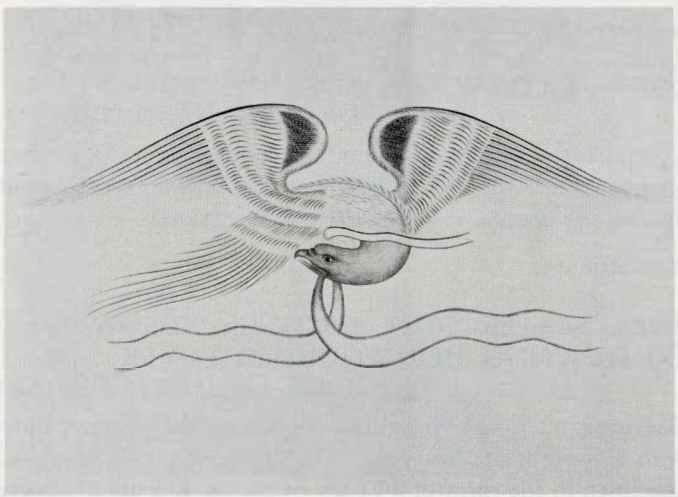
See illustration

■ **989 CALLIGRAPHIC SPECIMEN**

ANONYMOUS, AMERICAN, 19TH CENTURY

Finely wrought, depicting an American eagle grasping a banner in its beak. 19½ x 27 *inches* (48 x 68.5 *cm.*)

See illustration

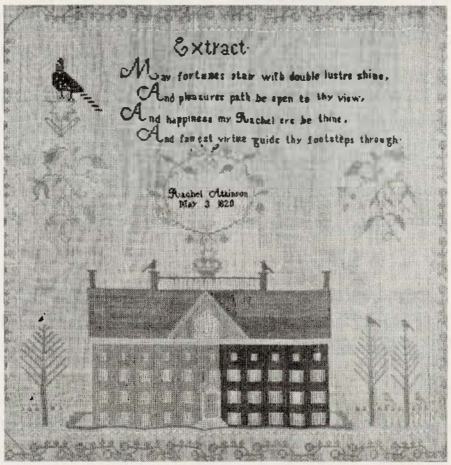


[989]

■ 990 **EMBROIDERED SAMPLER**
RACHEL ATKINSON, PROBABLY MARYLAND, DATED MAY 3, 1820

Executed in a variety of stitches in shades of blue, green, yellow and red and depicting the first building of Washington College, Chestertown, Maryland. 17 x 17 *inches* (43 x 43 *cm.*)

See illustration

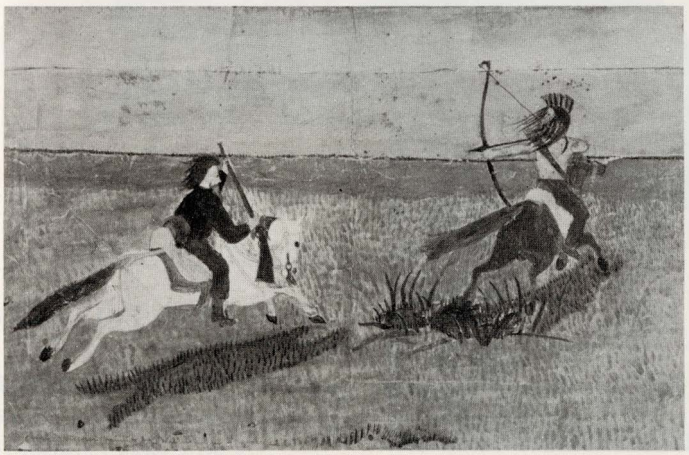

Extract
May fortunes star with double lustre shine,
And pleasures path be open to thy view,
And happiness my Rachel ere be thine,
And fairest virtue guide thy footsteps through
Rachel Atkinson
May 3 1820

[990]

■ 991 **WATERCOLOR PICTURE: THE CHASE**
AMERICAN, DATED 1859

Inscribed, *Original Watercolor painted by Willie when 5 years old, 1859.* Together with a an architectural diagram of Fort Raines, Tullahoma, Tenn. 2 *pieces.* 9¾ x 15½ *inches* (24.8 x 39.7 *cm.*)

See illustration



[991]

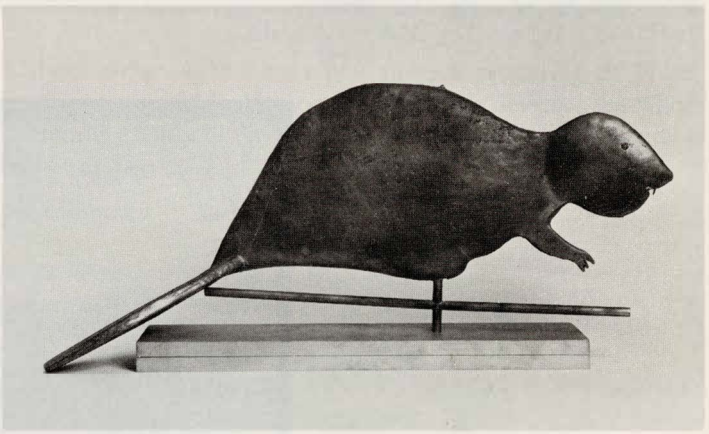
[992]

■ 992 **GOOD CARVED WOOD EAGLE**
SIGNED H. WINTER, NEW YORK, 20TH CENTURY

Height 14 *inches* (35 *cm.*)

Note: A similar eagle is illustrated in Charles Klamkin, *Woodcarvings*, New York, 1974, p. 25.

See illustration



[993]

■ 993 **COPPER BEAVER WEATHERVANE**
PROBABLY LONG LAKE, MAINE, C. 1900

A stylized rendering of the subject, modeled in the round; mounted on a rod standard. *Height* 14 *inches* (36 *cm.*); *length* 31 *inches* (79 *cm.*)

See illustration

[994]

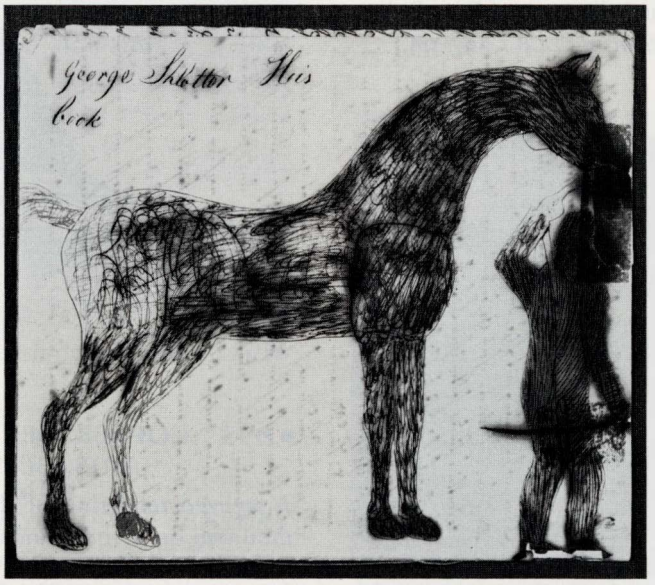
■ **994 IMPORTANT AND RARE VORSCHRIFT-BUCHLEIN OF GEORGE SCHLOTTER**

HAMILTON TOWNSHIP, PENNSYLVANIA, DATED MARCH 18, 1820

A complete copy book of George Schlotter, comprising penmanship exercises, religious verses and general accounts, the front cover elaborately rendered in green, red, orange and blue, the back cover ornamented with a pen and ink drawing of a boy leading a horse, inscribed, *George Schlotter, His Book.* 7½ x 6½ *inches* (19 x 16.5 *cm.*)

Note: A translation of the text accompanies this lot.

See illustration and cover



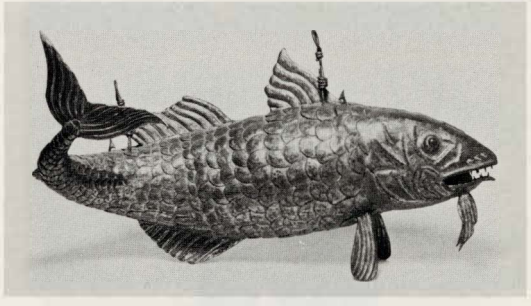
[994]

[995]

■ **995 COPPER ROOSTER WEATHERVANE**
ANONYMOUS, PROBABLY HUDSON RIVER VALLEY, 19TH CENTURY

A stylized rendering, the body modeled in full-round with cut-out tail; mounted on a rod standard. *Height* 25 *inches* (63.5 *cm.*); *width* 19 *inches* (48 *cm.*)

See illustration



[996]

Property of a New Jersey Private Collector

■ **996 IMPORTANT GILT-COPPER FISH SIGN**
ANONYMOUS, 19TH CENTURY

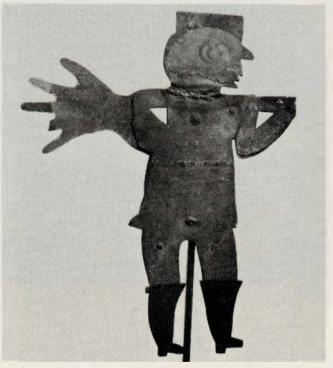
Realistically modeled, each scale individually rendered; hung on facsimilies of fish hooks. *Height* 23 *inches* (58.5 *cm.*); *length* 41 *inches* (1 *meter* 4 *cm.*)

See illustration

■ **997 PAINTED SHEET-IRON FIGURE OF A WOODSMAN**
AMERICAN, 19TH CENTURY

Painted green and black. *Height* 48 *inches* (1 *meter* 24 *cm.*)

See illustration



[997]

Property of Various Owners

■ **998 CALLIGRAPHIC SPECIMEN: IN MEMORY OF GEORGE WASHINGTON**
INSCRIBED BY A.J. SCHIFFERT, ALLENTOWN, PA, 19TH CENTURY

Elaborately wrought with a pen and ink rendering of Washington, views of Mt. Vernon and Masonic devices; the whole centering a curriculum vitae of Washington's life. 28 x 20½ *inches* (71 x 52 *cm.*)

See illustration

[998]

[1000]

■ 999 CARVED PINE BENTWOOD FIRKIN

19TH CENTURY

With turkey-track decoration. Together with two wooden spoons. 3 *pieces. Height* 11½ *inches* (29.2 *cm.*); *length* 18¼ *inches* 46.3 *cm.*)

■ 1000 NEEDLEWORK SAMPLER

JULIA WYSONG, CHARLESTOWN, VIRGINIA, DATED 1824

Combining a variety of stitches, including satin and grospoint, the field with bands of alphabets and numerals above garden flowers; in shades of pink, green, yellow and blue. 16¾ x 17 *inches* (42.5 x 43 *cm.*)

See illustration

Property of Ambassador & Mrs. J. W. Middendorf II

■ 1001 WATERCOLOR PICTURE: THE STEVENS FAMILY RECORD

ANONYMOUS, PROBABLY NEW ENGLAND, DATED 1755–1839

Listing the names and dates of various members of the Stevens family, the borders ornamented with figural representation of the seasons. 9 x 7 *inches* (23 x 17.5 *cm.*)

See illustration

[1001]

Property of Various Owners

■ 1002 PRIMITIVE CARVED WOOD HORSE AND RIDER

AMERICAN, 19TH CENTURY

With stick legs and straw tail. *Height* 13 *inches* (33 *cm.*)

See illustration

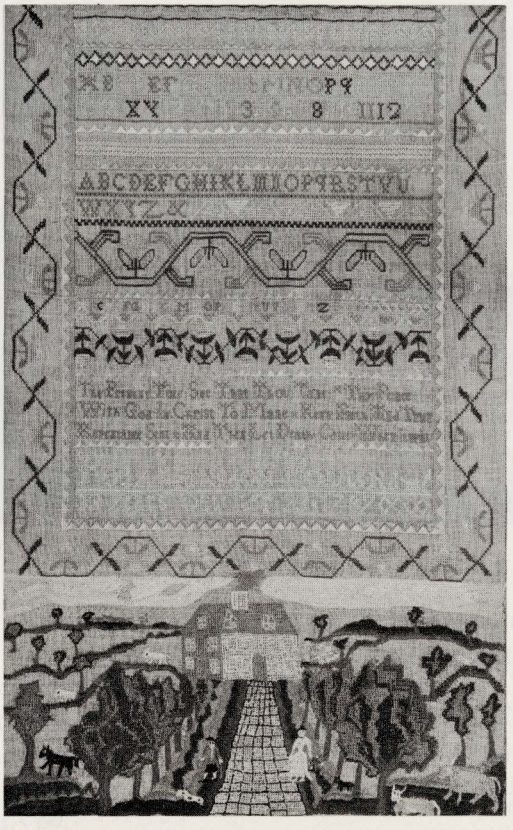
[1002]

■ **1003 FINE NEEDLEWORK SAMPLER**

POLLY LANGDON BONIEND, PROBABLY NEW ENGLAND, DATED OCT. 23, 1787

Executed in a variety of stitches, the upper panel with bands of alphabets, numerals and pious verses, below an elaborate landscape scene with figures, animals and a house; in shades of green, brown and pink on a linen ground. 25½ x 15½ *inches* (64.5 x 39.2 *cm.*)

See illustration



[1003]

Property of a New Jersey Private Collector

■ **1004 COPPER EAGLE**

ANONYMOUS, 19TH CENTURY

Perched on an orb. Together with a wrought-iron and copper directional. 2 *pieces. Height* 16½ *inches* (42 *cm.*); *length* 37 *inches* (95.2 *cm.*)

See illustration

[1004]

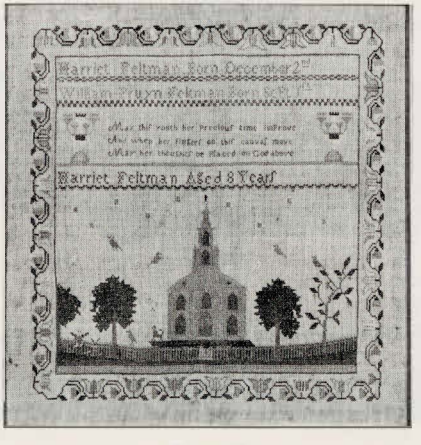
Property of Various Owners

■ **1005 NEEDLEWORK SAMPLER**

HARRIET FELTMAN, PROBABLY PENNSYLVANIA, C. 1820

Stitched with both the maker's name and that of her brother; the lower portion with a well-executed church; in green, grey pink and blue. 17 x 16 *inches* (43 x 40.5 *cm.*)

See illustration

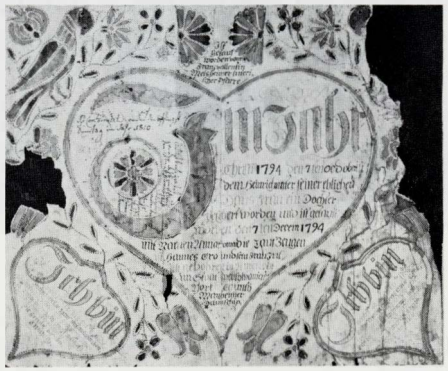


[1005]

■ 1006 FRAKTUR: GEBURTS UND TAUFSCHEIN OF ANNA MATER
YORK COUNTY, MANHEIM TOWNSHIP, PENNSYLVANIA, DATED 1794

Inscribed in German with vital statistics of birth, baptism and marriage within heart-shaped reserves; the whole heightened with pin-pricking. 13¼ x 16 *inches* (33.5 x 40.5 *cm.*)

See illustration



[1006]

■ 1007 CARVED AND PAINTED WOOD 'GENTLEMAN JOE' WHIRLIGIG
ANONYMOUS, 19TH CENTURY

Mounted on a wood box and painted black, green and white. *Height* 10 *inches* (25.5 *cm.*)

See illustration

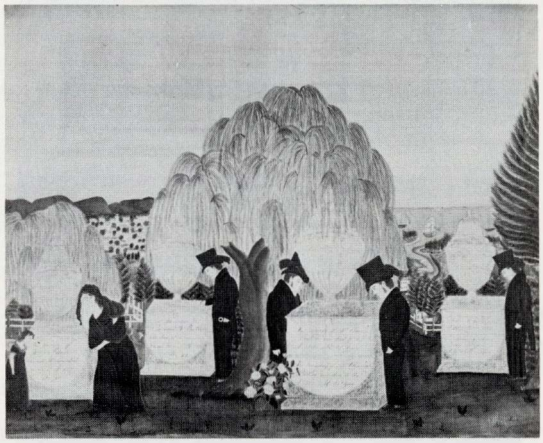
[1007]

■ 1008 FINE WATERCOLOR MOURNING PICTURE: IN MEMORY OF MEMBERS OF THE BUTLER FAMILY *ANONYMOUS, PROBABLY NEW ENGLAND, DATED 1807–1811*

Painted on silk and depicting costumed mourners weeping before tombstones inscribed to various members of the Butler family with an elaborate scene of shipping and a townscape in the background. 20 x 26 *inches* (51 x 66 *cm.*)

Note: The Butler family was probably engaged in some aspect of foreign trade and shipping, since the place names of Trinidad and Brazil are noted on two of the tombstones.

See illustration

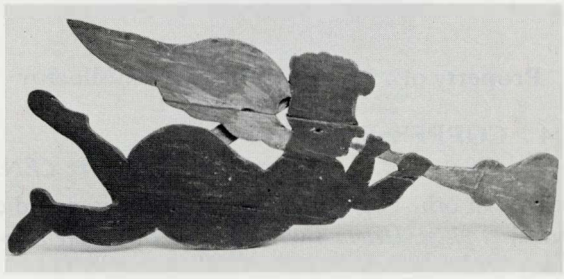


[1008]

■ 1009 CARVED AND PAINTED WOOD 'ANGEL GABRIEL' WALL HANGING
ANONYMOUS, 19TH CENTURY

Painted red and gold. *Height* 16 *inches* (40.6 *cm.*); *length* 42 *inches* (1 *meter* 6.7 *cm.*)

See illustration



[1009]

[1010]

Jesus permitth my gracious name to stand as
the first effort of my infants hand and while
my finger sore this canvas moveens a sem
tender heart to seek thy love
Sarah B. Boardman aged 12
Chelsea June the
J3
J820

[1012]

■ **1010 FRAKTUR: GEBURTS UND TAUFSCHEIN OF ABRAHAM PIER**
MARTIN BRECHALL, NORTHAMPTON COUNTY, PENNSYLVANIA, DATED 1798

Inscribed in German within a rectangular reserve and colorfully ornamented with flowers and hearts; in red, blue and gold. 12½ x 16½ *inches* (31.5 x 42 *cm.*)

See illustration

■ **1011 COPPER RUNNING HORSE WEATHERVANE** *ANONYMOUS, 19TH CENTURY*

Vigorously and realistically modeled, mounted on a rod standard with directionals. *Height* 32 *inches* (81 *cm.*); *width* 17½ *inches* (44.5 *cm.*)

■ **1012 NEEDLEWORK SAMPLER**
SARAH B. BOARDMAN, CHELSEA, MASSACHUSETTS, DATED JUNE 13, 1820

Combining embroidery with plain stitching, the field brightly colored in green, pink, blue and white. 16¾ x 16 *inches* (42.5 x 41 *cm.*)

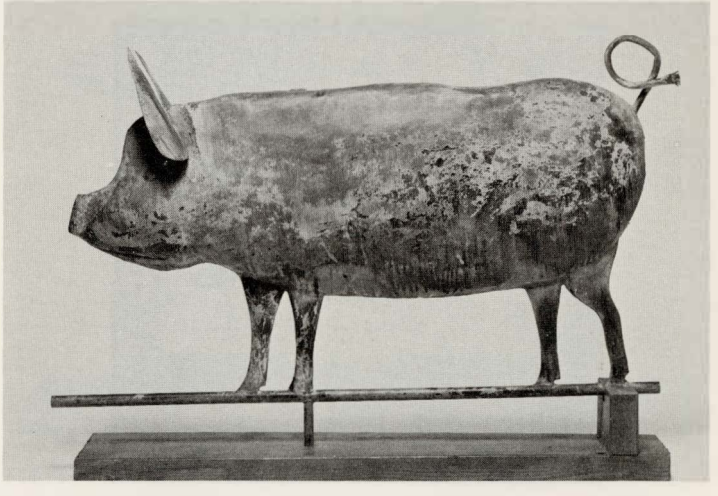
See illustration

■ **1013 COPPER PIG WEATHERVANE**
POSSIBLY E.G. WASHBURNE, NEW YORK, 1880–90

A full-sized figure of a pig, mounted on a rod standard. *Height* 21 *inches* (53.5 *cm.*); *length* 32 *inches* (81.5 *cm.*)

Note: An identical weathervane is illustrated in Charles Klamkin, *Weathervanes*, New York, 1973.

See illustration



[1013]

■ 1014 EMBROIDERED PICTURE: THE SHEPHERDESS

INITIALED A.G., DATED 1804

Depicting a seated costumed maiden surrounded by sheep within a landscape setting. 14 x 12 *inches* (35.5 x 30.5 *cm.*)

See illustration

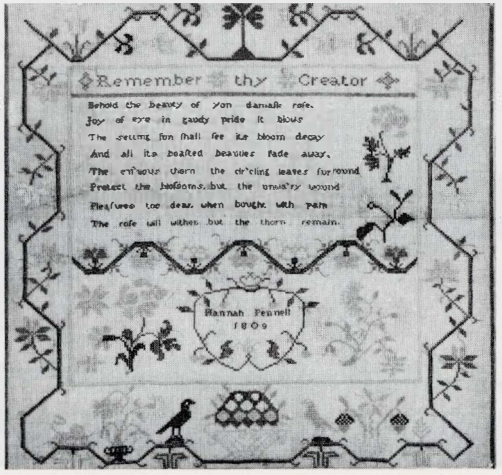
[1014]

■ 1015 NEEDLEWORK SAMPLER

HANNAH PENNELL, PROBABLY PHILADELPHIA, DATED 1809

Executed in a variety of stitches, the center with a poem framed by a meandering floral vine; in dark green, blue and yellow on a tan linen ground. 17 x 17 *inches* (43 x 43 *cm.*)

See illustration


Remember thy Creator
Behold the beauty of yon damask rose.
Joy of eye in gaudy pride it blows
The setting sun shall see its bloom decay
And all its boasted beauties fade away.
The envious thorn the circling leaves surround
Protect the blossoms, but the unwary wound
Pleasures too dear, when bought with pain
The rose will withes but the thorn remain.
Hannah Pennell
1809

[1015]

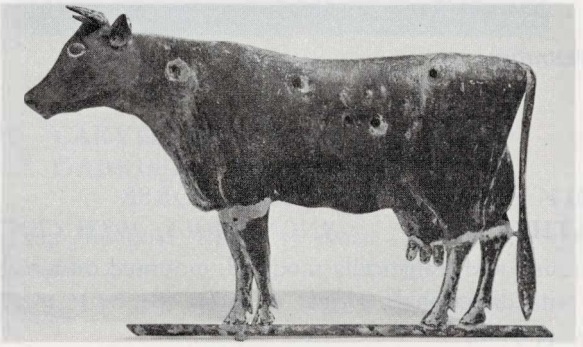
[1016]

■ 1016 PAINTED AND GILDED WOOD APOTHECARY SIGN

ANONYMOUS, 19TH CENTURY

Height 19 *inches* (48.2 *cm.*)

See illustration



[1017]

■ 1017 COPPER COW WEATHERVANE

ANONYMOUS, 19TH CENTURY

A realistically rendered three-dimensional cow, mounted on a rod standard and bearing traces of gilt and old paint. *Height* 19 *inches* (48 *cm.*); *length* 24 *inches* (61 *cm.*)

Note: Found in New York.

See illustration

[1018]

[1019]

■ 1018 NEEDLEWORK SAMPLER
SARAH STOCK, PROBABLY PENNSYLVANIA, DATED 1836

Executed in a variety of stitches in shades of red, green, blue and brown; on a white linen ground. 14 x 15 *inches* (36 x 38 *cm.*)

See illustration

■ 1019 FRAKTUR: GEBURTS UND TAUFSCHEIN OF CHRISTINA FEHR
ANONYMOUS, NORTHAMPTON COUNTY, PENNSYLVANIA, DATED 1809

Done in the manner of Frederich Krebs, inscribed in German within a heart-shaped reserve and ornamented with paired birds, tulips and stars; in red, green, yellow and brown. 12¾ x 16½ *inches* (32.5 x 42 *cm.*)

Note: This fraktur descended in the Fehr family to the present owner.

See illustration

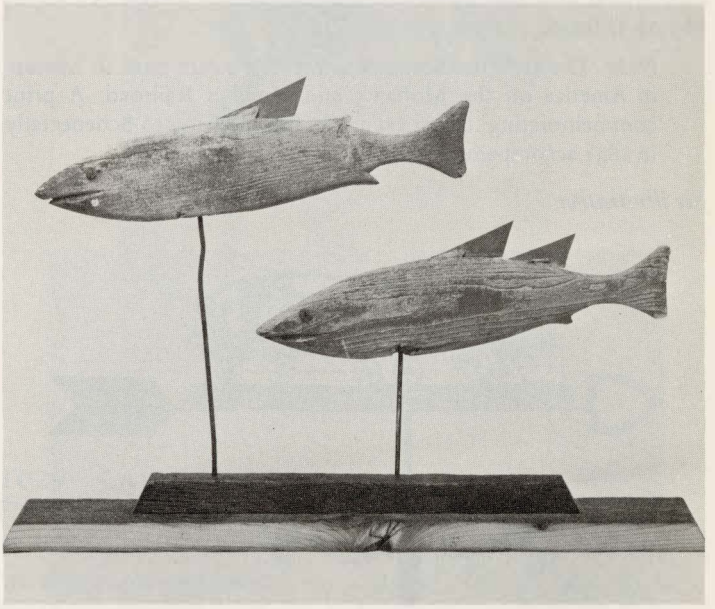
■ 1020 WATERCOLOR THEOREM PAINTING: SUMMER LANDSCAPE
ANONYMOUS, 19TH CENTURY

Painted on velvet in shades of brown, blue, green and yellow. 20 x 29 *inches* (51 x 73.5 *cm.*)

■ 1021 PAIR OF CARVED WOOD FISH WEATHERVANES *ANONYMOUS, 19TH CENTURY*

Realistically carved and mounted on a wood block. *Height* 14½ *inches* (37 *cm.*); *length* 24 *inches* (61 *cm.*)

See illustration



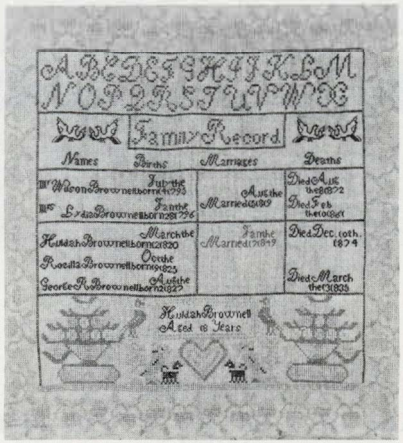
[1021]

■ 1022 NEEDLEWORK SAMPLER: FAMILY RECORD OF THE BROWNELL FAMILY

HULDAH BROWNELL, PROBABLY NEW ENGLAND, 19TH CENTURY

Executed in a variety of stitches, in green, white and brown on a linen ground. Together with a watercolor theorem painting on paper. *2 pieces.* 16 x 15¾ *inches* (41 x 39.5 *cm.*)

See illustration



[1022]

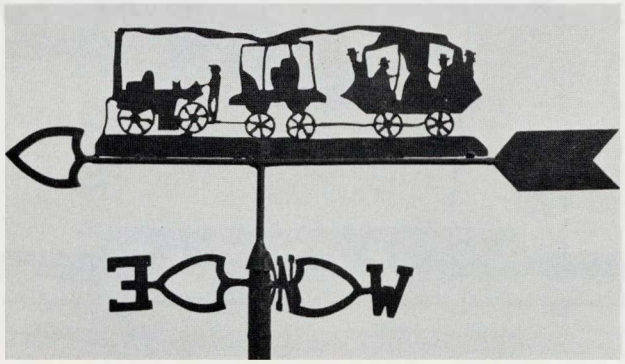
■ 1023 UNUSUAL CAST-IRON WEATHERVANE

ANONYMOUS, 19TH CENTURY

A facsimile of the DeWitt Clinton steam train, with arrow directional and rod standard. Painted black. *Height* 35 *inches* (89 *cm.*); *length* 36 *inches* (91 *cm.*)

Note: The DeWitt Clinton was the first steam train to operate in America on the Mohawk and Hudson Railroad. A print commemorating its first excursion from Albany to Schenectady in 1831 accompanies this lot.

See illustration



[1023]

[1024]

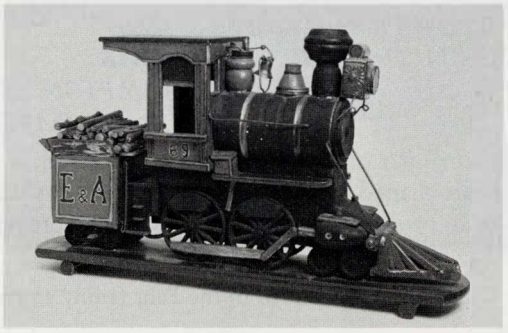
■ 1024 GOOD EMBROIDERED PICTURE: TWO SISTERS, ANN AND SARAH

ANONYMOUS, PROBABLY NEW YORK, C. 1800

Embroidered and painted on silk and depicting two costumed maidens in a landscape setting, in gold thread on a blue-painted ground. Has black glass mat. 21 x 26 *inches* (54.5 x 66 *cm.*)

Note: The two sisters pictured in this embroidery are most probably members of the Marshall family of Brooklyn, New York.

See illustration



[1025]

■ 1025 PAINTED TIN AND WOOD STEAM ENGINE *AMERICAN, 19TH CENTURY*

Painted red and black with details in gold. *Height* 15 *inches* (38.1 *cm.*); *length* 25 *inches* (64.7 *cm.*)

See illustration

[1026]

■ **1026 CARVED AND PAINTED WOOD 'HUMPTY DUMPTY' CIRCUS**
BY SCHOENHUT, PENNSYLVANIA, EARLY 20TH CENTURY

With ten carved and painted wood animals in the form, two elephants, a spotted leopard, rhinoceros, two horses, four donkeys, also with three costumed clowns, two circus stools and a painted chair, all beneath a colorful circus tent, inscribed *SCHOENHUT'S HUMPTY DUMPTY CIRCUS.* 17 *pieces. Length* 42 *inches* (1 *meter* 6.7 *cm.*)

See illustration

■ **1027 TWO PAINTED AND GRAINED WOOD BOXES** *AMERICAN, 19TH CENTURY*

The first a document box painted to resemble tiger maple, the other a long case with leather handle and the initials, *J.B.* in brass tacks. *Lengths* 12½ *to* 30 *inches* (31.8 *to* 76.2 *cm.*)

■ **1028 TWO WATERCOLOR PICTURES**
AMERICAN, 19TH CENTURY

The first depicting a military man on horse back, signed *Dick Turpin,* the second a poem dedicated to Miss T.W. Clake, Teacher from Janette Brewer, dated August 19, 1897 with a vineyard scene above. 7½ x 6 *inches* (19 x 15.2 *cm.*) *and* 8 x 5¾ *inches* (20.3 x 14.6 *cm.*)

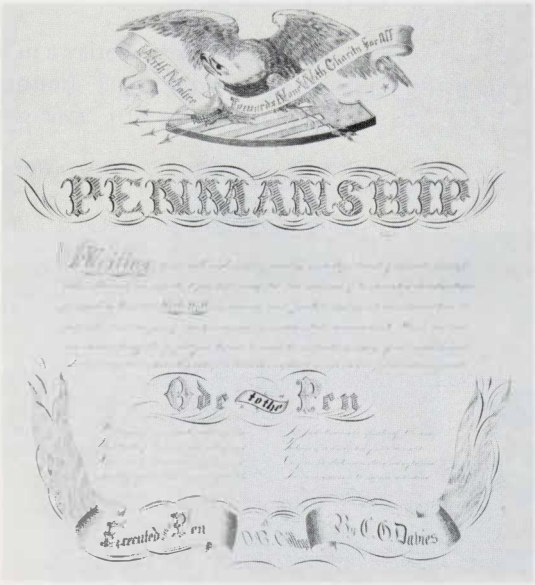
See illustration

[1028]

■ **1029 CALLIGRAPHIC SPECIMEN: PENMANSHIP, ODE TO THE PEN**
C.O. DAVIES, D.B. COLLEGE, 19TH CENTURY

With a spread-winged American eagle of above a verse on the value of penmanship. 22½ x 20 *inches* (57 x 51 *cm.*)

See illustration following page



[1029]

■ 1030 PAIR OF CARVED PINE LION'S HEADS *AMERICAN, 19TH CENTURY*

With gilt paint. *Height* 10 *inches* (25.4 *cm.*)

See illustration

■ 1031 CALLIGRAPHIC SPECIMEN *J.L. BURRITT, AMERICAN, 19TH CENTURY*

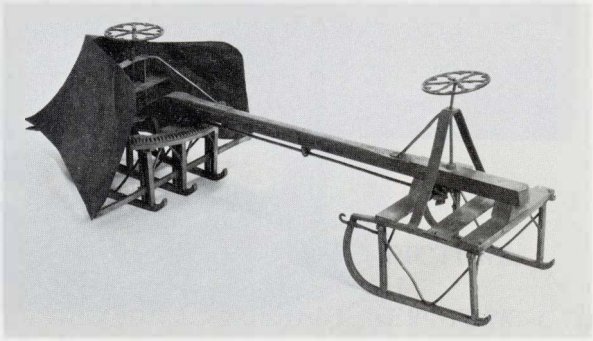
Depicting an elaborately wrought lion killing a serpent. 16 x 19½ *inches* (40.6 x 49.5 *cm.*)

[1030]

■ 1032 HORSE DRAWN SNOW-PLOW PATENT MODEL *JOHN LYNCH, LANCASTER, MASSACHUSETTS, C. 186●*

In brass and wood. *Height* 9 *inches* (23 *cm.*); *length* 28 *inches* (71 *cm.*)

See illustration

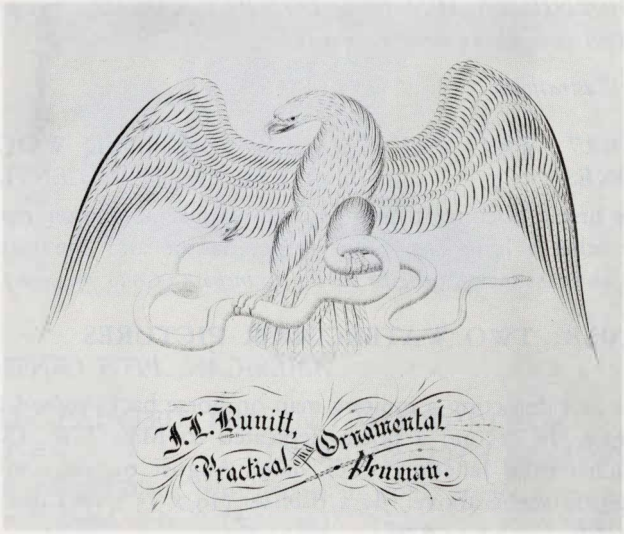


[1032]

■ 1033 CALLIGRAPHIC SPECIMEN *J.L. BURRITT, AMERICAN, 19TH CENTURY*

Depicting a spread-winged American eagle, grasping a serpent in its talons. 15½ x 18½ *inches* (39.5 x 47 *cm.*)

See illustration



[1033]

■ **1034 PAINTED SHEET-IRON WEATHERVANE**
ANONYMOUS, PROBABLY NEW YORK, 19TH CENTURY

The silhouetted figure of an Indian holding a drawn bow and arrow, with details picked out in red, yellow and black. *Height* 4 *feet* 10 *inches* (1 *meter* 47 *cm.*)

See illustration

[1034]

■ **1035 WATERCOLOR PICTURE OF A WOODSMAN**
ANONYMOUS, NEW HAMPSHIRE, 19TH CENTURY

Inscribed *Ain't frightened i hope it's nobody but me, Seth Jones from New Hampshire.* Together with a watercolor picture of a costumed lady. 2 *pieces.* 11¼ x 7¾ *inches* (29.2 x 19.7 *cm.*)

See illustration

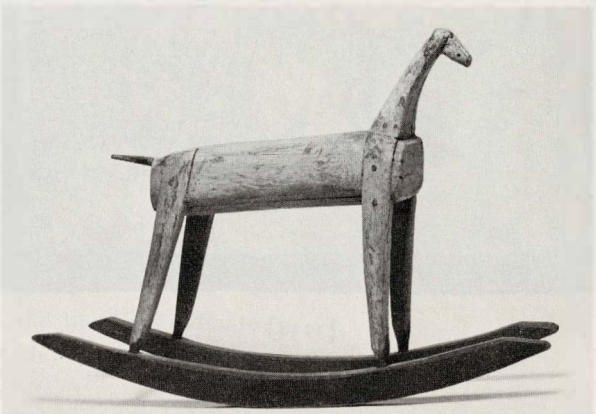
Property of a New Jersey Private Collector

■ **1036 GOOD PRIMITIVE CARVED AND PAINTED WOOD HOBBY HORSE**
AMERICAN, C. 1860

The body painted yellow; on dark-green rockers. *Height* 26 *inches* (66 *cm.*); *length* 39 *inches* (99 *cm.*)

See illustration

[1035]

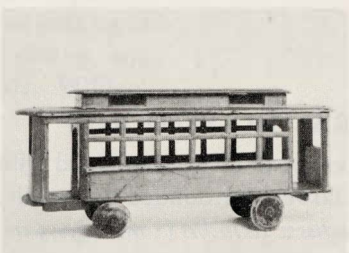


[1036]

Property of Various Owners

■ **1037 CARVED AND PAINTED WOOD MODEL OF A TROLLEY CAR**
AMERICAN, LATE 19TH CENTURY

Painted red and yellow. *Height* 11½ *inches* (29 *cm.*); *length* 24 *inches* (61 *cm.*)



[1037]

HOOKED RUGS

Property of a New Jersey Collector

■ **1038 FLORAL HOOKED RUG**

AMERICAN, 19TH CENTURY

In pink, green, red and blue on a tan ground; within a dark-brown border. 5 *feet* 3 *inches* (1 *meter* 60 *cm.*) x 37 *inches* (94 *cm.*)

See illustration

[1038]

Property of Various Owners

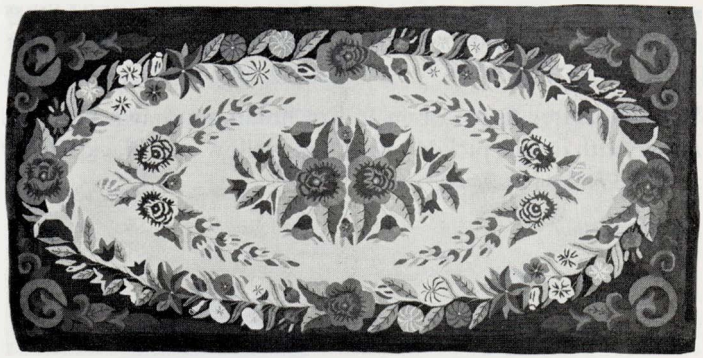
■ **1039 TWO FLORAL HOOKED RUGS**

The first in tan, red, blue and brown and ornamented with oak leaves and thistles, the second in tan, pink, yellow and gray and ornamented with a large bouquet within a scrolling border. 45 x 29½ *inches* (1 *meter* 14 *cm.* x 75 *cm.*), 5 *feet* 3 *inches* x 30 *inches* (1 *meter* 60 *cm.* x 76.5 *cm.*)

■ **1040 FLORAL HOOKED RUG**

The large oval central reserve ornamented with sprays of red, yellow and pink flowers surrounded by an olive-green and red border. 6 *feet* 3 *inches* x 38 *inches* (1 *meter* 90.5 *cm.* x 96.5 *cm.*)

See illustration



[1040]

■ **1041 TWO AMERICAN HOOKED RUGS**

The first an oval-shaped rug with a clamshell design, in maroon, gray, yellow and green, the second a rectangular rug with a star motif in purple and pink on a tan ground. 5 *feet* 2½ *inches* x 27½ *inches* (58.5 x 70 *cm.*), 36 x 26 *inches* (91.5 x 66 *cm.*)

[1042]

■ **1042 TWO FLORAL HOOKED RUGS**

AMERICAN, 19TH CENTURY

The first with roses in red, pink, yellow and green on a cream ground, the second with laurel leaves on a cream and black ground. 22 x 35 *inches* (56 x 89 *cm.*); 34½ x 37 *inches* (86.5 x 94 *cm.*)

See illustration of one

[END OF FIFTH SESSION]

SIXTH SESSION

GLOSSARY FOR FURNITURE AND DECORATIONS

Examples of typical headings used in this catalogue:

1 CHIPPENDALE MAHOGANY CHEST OF DRAWERS *PHILADELPHIA, C. 1760-80*

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 CHIPPENDALE MAHOGANY CHEST OF DRAWERS

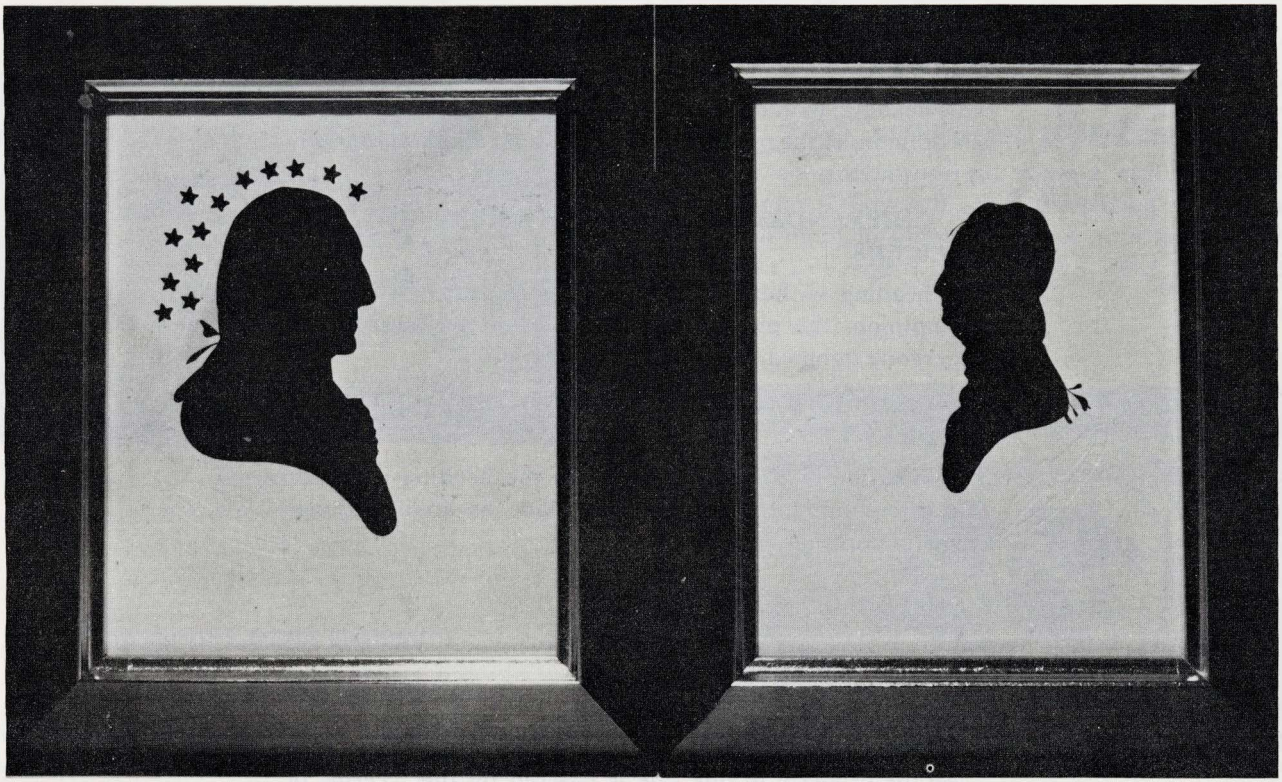
This heading, without inclusion of the date, indicates that in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

3 CHIPPENDALE STYLE MAHOGANY CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that in our opinion the piece was made as an intentional reproduction of an earlier style.

NOTICE

All the property in this sale is covered by the "Terms of Guarantee." However, as virtually all of it has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this session, please contact Mr. William Stahl, (212-472-3511, 12).



[1043]

SIXTH SESSION
Saturday · November 8, 1975 at 2:00 p.m.
Catalogue Numbers 1043–1263

SILHOUETTES

Property of Various Owners

■ **1043 PAIR OF PORTRAIT SILHOUETTES OF GEORGE AND MARTHA WASHINGTON**
IMPRESSED PEALE'S MUSEUM

Both hollow-cut silhouettes, with maker's name embossed within an eagle. 5½ x 4¾ *inches* (11.5 x 12 *cm.*)

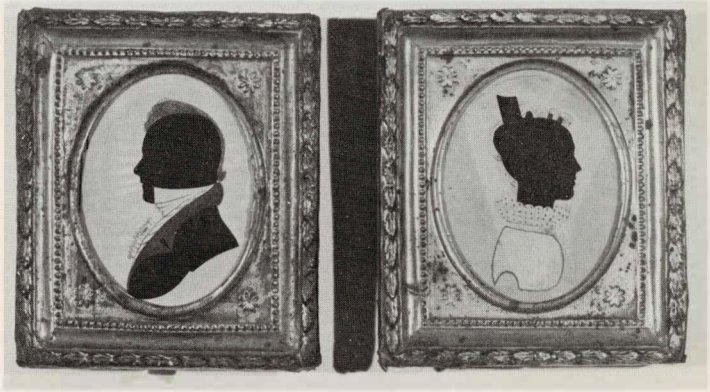
See illustration opposite page

[1044]

■ **1044 THREE PORTRAIT SILHOUETTES**
AMERICAN, 19TH CENTURY

The first a rendering of Arthur Middleton, signer of the Declaration of Independence, the others of an unknown gentleman and lady. 5 x 6¾ *inches* (12.7 x 17 *cm.*)

See illustration



[1045]

■ **1045 THREE PORTRAIT SILHOUETTES**
AMERICAN, 19TH CENTURY

The first an unusual hollow-cut of S. E. Staples cut without hands by M.A. Honeywell, the others also hollow-cuts of a gentleman and lady, respectively. 5½ x 4½ *inches* (14 x 11.5 *cm.*)

See illustration

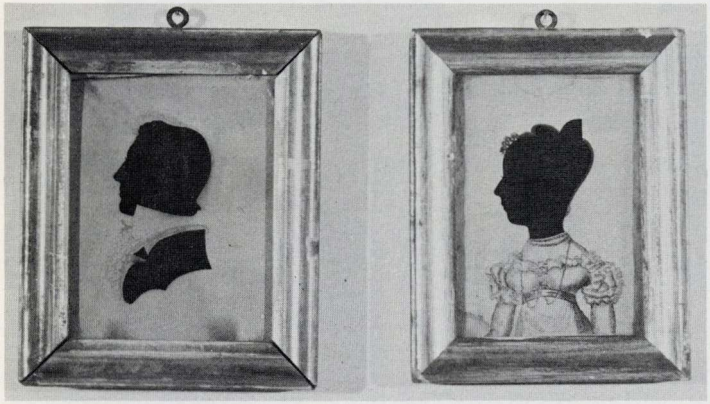
■ **1046 SILHOUETTE GROUP**
ANONYMOUS, 19TH CENTURY

Comprising a parlor scene with three full-length figures. Together with a family record of the Dorman-Thrasher family, surmounted by a double portrait silhouette presumably of Mr. and Mrs. Dorman. 2 *pieces.* 9¼ x 13½ *inches* (23.5 x 34 *cm.*)

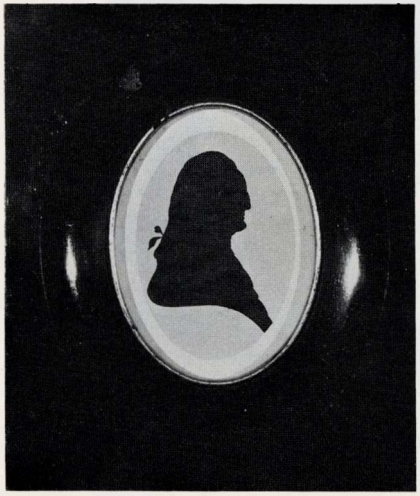
See illustration

[1046]

[1047]



[1048]



[1049]

Property of Otto A. Kilmarx
West Chester, Pennsylvania

■ **1047 PORTRAIT SILHOUETTE OF A WOMAN READING**
ANONYMOUS, 19TH CENTURY

With additional details picked out in white. Together with a portrait silhouette of a gentleman in frock coat. 2 *pieces.* 8½ x 6 *inches* (21.5 x 15 *cm.*)

See illustration

■ **1048 COLLECTION OF FOUR PORTRAIT SILHOUETTES** *ANONYMOUS, 19TH CENTURY*

Comprising two gentlemen and two ladies, all with costume elements hand drawn. Together with an elaborately wrought cut-out silhouette of a violinist and harpist. 5 *pieces.* 2½ x 4 *inches* (6.5 x 11.5 *cm.*)

See illustration

Property of Various Owners

■ **1049 PORTRAIT SILHOUETTE OF GEORGE WASHINGTON**
IMPRESSED PEALE'S MUSEUM, 19TH CENTURY

In a deep black and gilt-painted shadow box frame. Together with three hollow-cut silhouettes of two gentlemen and a lady. 4 *pieces.* 6 x 5 *inches* (15 x 12.5 *cm.*)

See illustration

■ **1050 PORTRAIT SILHOUETTE OF A LADY**
ATTRIBUTED TO WILLIAM HUBARD, MASTER, PROBABLY NEW YORK, C. 1835

With details picked out in bronze. Reverse impressed with crowns and an inscription. Together with a portrait silhouette of a lady in a brocade dress, attributed to *Locke, circa 1843,* the reverse with his label. 2 *pieces.* 8¾ x 8 *inches* (22 x 20 *cm.*)

■ **1051 TWO PORTRAIT SILHOUETTES OF AN UNKNOWN LADY AND GENTLEMAN**
IMPRESSED PEALE'S MUSEUM

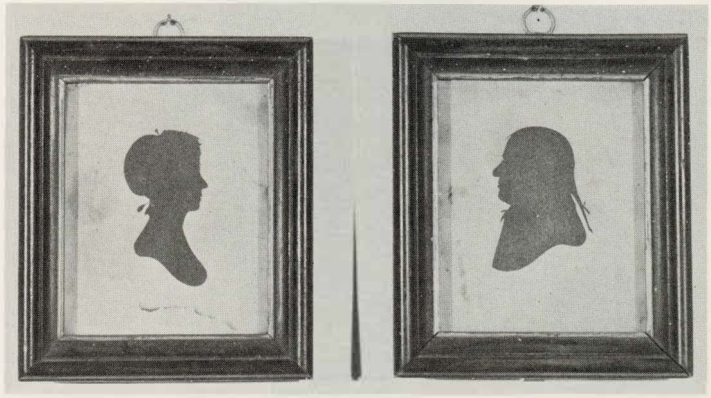
Both hollow-cut silhouettes, with maker's name impressed within an eagle. 5½ x 4¾ *inches* (11.5 x 12 *cm.*)

■ **1052 PORTRAIT SILHOUETTE OF A LADY**
POSSIBLY JOHN MIERS, 19TH CENTURY
Painted on plaster, the reverse with descriptive paper label and framer's label; the whole within an elaborate shadow box frame. 11 x 10 *inches* (25.5 x 28 *cm.*)

■ **1053 RARE PAIR OF PORTRAIT SILHOUETTES OF COL. AND MRS. WILLIAM MUNROE OF LEXINGTON, MASS.**
WILLIAM KING, MASSACHUSETTS, C. 1810
Both hollow-cuts and stamped with maker's name. Together with a silhouette of a costumed lady signed, *J. Buttersworth, 1827* and a grouping of full-length silhouettes of prominent 19th century New Jersey physicians in a bird's-eye maple frame. 4 *pieces.*

Note: Col. Munroe was the sergeant of the Minutemen of Lexington, Massachusetts. These silhouettes were formerly in the collection of the Lexington Historical Society.

See illustration



[1053]

[1054]

DECORATIONS

Property of a New Jersey Private Collector

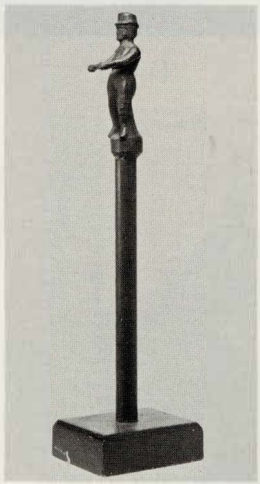
■ **1054 LARGE TREENWARE BOWL**
PROBABLY AMERICAN, 19TH CENTURY
Having a molded edge. *Diameter* 20 *inches* (50.8 *cm.*)

See illustration

Property of Various Owners

■ **1055 CAST-IRON HITCHING POST**
ANONYMOUS, 19TH CENTURY
In the form of a top-hatted man, mounted on an iron standard and wood block. *Height* 40½ *inches* (1 *meter* 2.8 *cm.*)

See illustration



[1055]

[1057]

■ **1056 EMBLEMATIC EMBROIDERY ON SILK**
· CHINESE FOR THE AMERICAN MARKET, 19TH CENTURY

Depicting a spread-winged American eagle above American flags and shield, inscribed, *E. PLURIBUS UNUM*, in grey, white and silver, on a deep blue ground. 17 x 21 *inches* 43 x 53.5 *cm.*)

■ **1057 NAIVE PORTRAIT OF A GENTLEMAN**
ANONYMOUS, 19TH CENTURY

Depicting a gentleman in frock, executed in oil on tin. 12½ x 10 *inches* (32 x 25.5 *cm.*)

See illustration

[1058]

■ **1058 EMBROIDERED PICTURE: THE ARMS OF NEW YORK**
CHINESE FOR THE AMERICAN MARKET, 19TH CENTURY

With brightly colored silk threads on a black ground. 20 x 21 *inches* (51 x 53.5 *cm.*)

See illustration

Property of Otto A. Kilmarx, West Chester, Pennsylvania

[1059]

■ **1059 FINE LARGE COPPER TEA KETTLE**
PROBABLY PENNSYLVANIA, C. 1825

The lid with brass finial. Together with a carved wood butter mold inscribed, PAT^{D}, APR 17 1866, a treenware covered bucket, a wooden scoop and a wood mallet. 5 *pieces. Height* 13 *inches* (33 *cm.*)

See illustration

Property of Various Owners

■ **1060 THREE PAINTED LEATHER FIRE BUCKETS** *19TH CENTURY*

The first inscribed, *D. Graves, No. 1,* within a yellow-painted reserve, the second with the name *Sumner,* the third with wrought-iron rim and the inscription *Chilham Castle.* All painted black. *Heights* 11 *to* 13¾ *inches* (28 *to* 35 *cm.*)

See illustration

[1060]

Property of a New Jersey Private Collector

■ **1061 SIX PAINTED AND STENCILED TÔLE SPICE BOXES** *ENGLISH, 19TH CENTURY*

Variously inscribed with gilt stenciling and painted decoration depicting the origins of each spice. Together with a stenciled and painted bellows. 7 *pieces. Height* 10 *inches* (25 *cm.*); *width* 7½ *inches* (19 *cm.*)

See illustration of two

[1061]

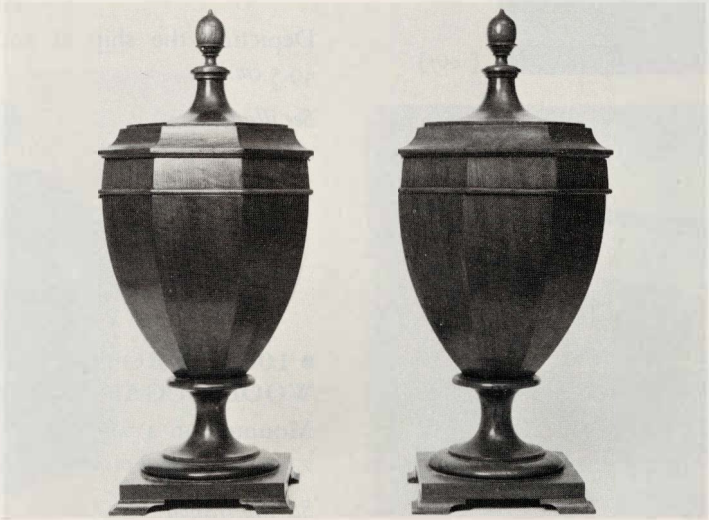
■ **1062 PAIR OF CHIPPENDALE MAHOGANY URN-SHAPED KNIFE BOXES**

Together with another mahogany knifebox with Sheffield mounts. 3 *pieces. Height* 26 *inches* (66 *cm.*)

See illustration

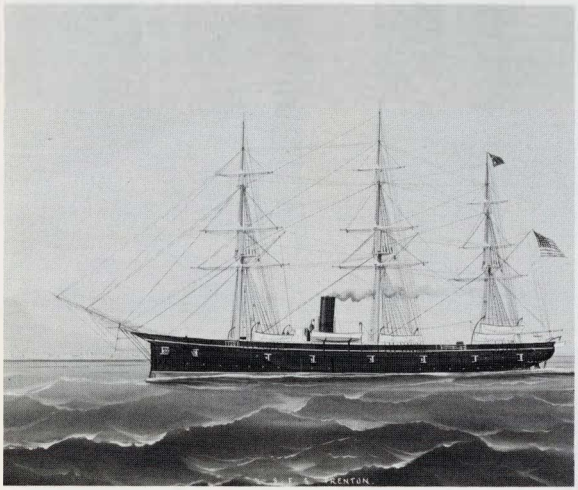
■ **1063 CARVED WOOD DOCUMENT BOX** *INSCRIBED J.D., EARLY 19TH CENTURY*

The molded lid opening to a well with removable compartment, the top and façade carved to resemble masonry. Together with a treenware mortar and a Federal inlaid mahogany small box. 3 *pieces. Height* 7 *inches* (18 *cm.*); *length* 12 *inches* (30.5 *cm.*)



[1062]

[1065]



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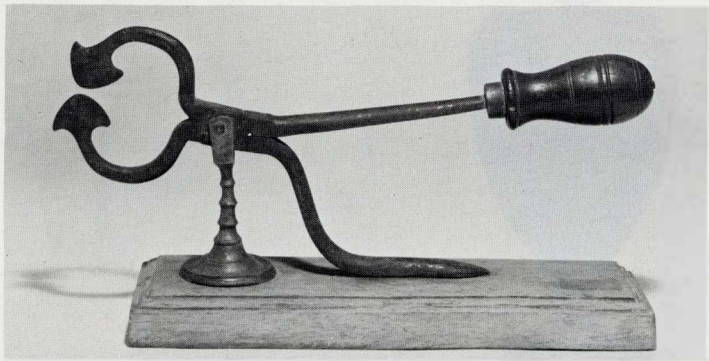


[1068]

Property of Various Owners

■ **1064 TWO WATERCOLOR PORTRAITS OF GENTLEMEN** *ANONYMOUS, 19TH CENTURY*

Both in bird's-eye maple frames. 9½ x 7½ *inches* (24 x 19 *cm.*)

■ **1065 TWO CHINESE EXPORT REVERSE PAINTINGS ON GLASS** *19TH CENTURY*

The first depicting figures in a park, the second an interior and courtyard view, in predominant tones of blue, green and coral. 16¼ x 22¾ *inches* (41.2 x 57.6 *cm.*)

See illustration

■ **1066 CHINESE EXPORT REVERSE PAINTING ON GLASS** *19TH CENTURY*

Of a type similar to the preceding. 16¼ x 22¾ *inches* (41.2 x 57.6 *cm.*)

■ **1067 WATERCOLOR PAINTING: THE THE U.S.F.S. TRENTON** *ANONYMOUS, 19TH CENTURY*

Depicting the ship at anchor. 15½ x 19½ *inches* (39.3 x 49.5 *cm.*)

See illustration

Property of a New Jersey Private Collector

■ **1068 WROUGHT-IRON AND TURNED WOOD SUGAR CUTTER** *LATE 18TH CENTURY*

Mounted on a wood block. Together with a goffering iron. 2 *pieces. Height* 6 *inches* (15 *cm.*); *length* 12 *inches* (30.5 *cm.*)

See illustration

Property of Various Owners

■ **1069 PAINTED AND DECORATED TINWARE SPICE CANNISTER** *AMERICAN, 19TH CENTURY*

The case fitted with five compartments and retaining traces of old black paint and scrolling decoration. Together with a candlemold fitted for twelve candles and another tinware candlemold for a single candle. 3 *pieces. Height* 13½ *inches* (34.3 *cm.*); *length* 19½ *inches* (45.5 *cm.*)

See illustration

■ **1070 CARVED AND PAINTED WOOD WATCH HOLDER** *CONTINENTAL, 19TH CENTURY*

Surmounted by a carved giltwood American eagle grasping a spangled drapery in its beak. Watch of later date. *Height* 10 *inches* (25.5 *cm.*)

See illustration

■ **1071 PAIR OF WATERCOLOR PORTRAITS** *ANONYMOUS, 19TH CENTURY*

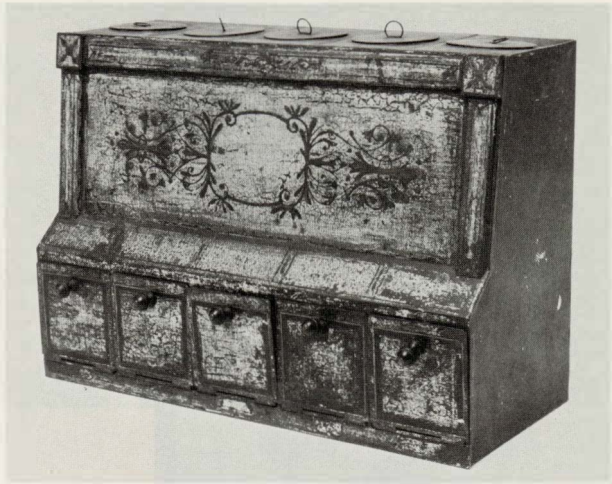
The first, a gentleman in frock coat, the companion portrait a lady in lace bonnet; both in bird's-eye maple frames. 7 x 5½ *inches* (18 x 14 *cm.*)

See illustration

■ **1072 CAST AND PAINTED METAL MOOR'S HEAD TOBACCO BOX** *ENGLISH, C. 1800*

Having a domed cover supported on an octagonal base, banded with swag decoration. Together with a brass tea kettle, a brass sundial and a cast-metal sundial. 4 *pieces. Height* 5½ *inches* (14 *cm.*); *length* 5¼ *inches* (13.4 *cm.*)

See illustration

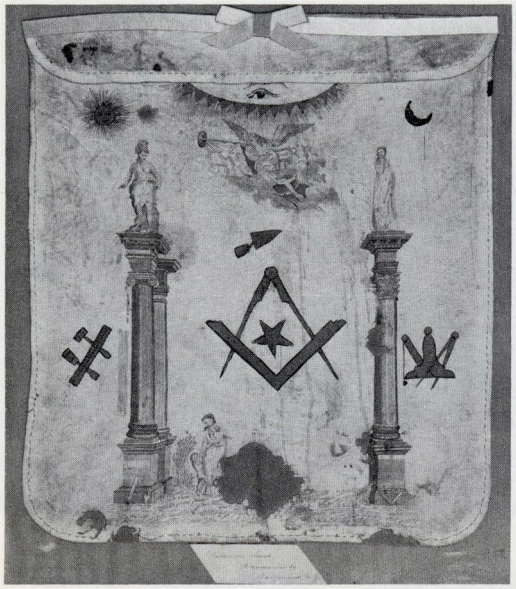


[1069]

[1070]

[1072]

[1071]



[1073]

[1076]

[1077]

■ **1073 LEATHER MASONIC APRON**

ENGRAVED BY AMOS DOOLITTLE, NEW HAVEN, C. 1790

Made for Solomon Buck, St. Lawrence County, Hammond, New York, the white field ornamented with Masonic symbols in blue and gold. 17¾ x 15 *inches* (45 x 38.2 *cm.*)

Provenance:

Formerly in the collection of Ambassador and Mrs. J.W. Middendorf, II

See illustration

■ **1074 FINE PAIR OF PAINTED TINWARE THREE-LIGHT CANDELABRA**

NEW ENGLAND, PROBABLY NEW HAMPSHIRE, C. 1825

Retaining traces of old red paint. *Height* 21 *inches* (53.3 *cm.*)

■ **1075 CHINESE DECORATED MANDARIN HAT BOX**

Lacquer ground ornamented with gilt landscape vignettes. Together with a Korean inlaid lacquer hat box. 2 *pieces. Height* 8½ *inches* (21.5 *cm.*); *length* 18 *inches* (46 *cm.*)

■ **1076 EMBLEMATIC EMBROIDERY ON SILK**

CHINESE FOR THE AMERICAN MARKET, 19TH CENTURY

Ornately stitched in grey, silver, brown and white and depicting a spread-winged American eagle and shield between tasseled American flags; the whole above the inscription, *E PLURIBUS UNUM*. 24 x 29½ *inches* (61 x 75 *cm.*)

See illustration

Property of a New Jersey Private Collector

■ **1077 PAINTED PINE HANGING WALL BOX**

PENNSYLVANIA, C. 1800

The back pierced with a heart and retaining traces of old red paint. Now with ball feet. Together with a treenware sailor's hat box. 2 *pieces. Height* 13 *inches* (33.5 *cm.*); *length* 44 *inches* (37 *cm.*)

See illustration

■ **1078 PAINTED PINE FOOT WARMER**
PROBABLY PENNSYLVANIA, C. 1800

Fitted with a wrought-iron ember pan, inscribed *L.W.* Together with a pierced tin and turned wood foot warmer. 2 *pieces. Height* 6¾ *inches* (17.5 *cm.*); *length* 9 *inches* (29 *cm.*)

See illustration

Property of Various Owners

■ **1079 PAINTED WOOD AND BRASS CASTER SET** *AMERICAN, MID-19TH CENTURY*

The painted wood stand with brass handle fitted with six blown-molded clear glass bottles, one with tin top, another with brass top. *Height* 7½ *inches* (19 *cm.*); *width* 7⅞ *inches* (20 *cm.*)

■ **1080 PAIR OF PAINTED TINWARE WALL SCONCES** *LATE 19TH CENTURY*

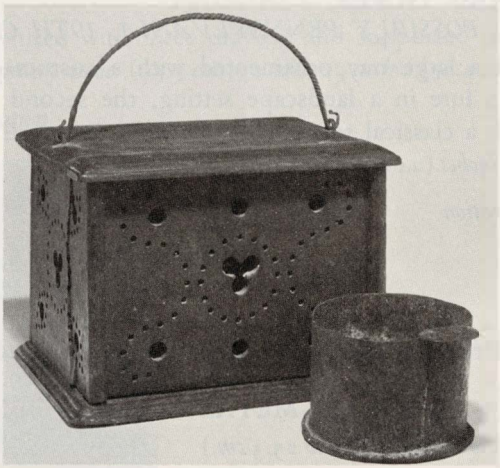
The oval back-plates painted with flowers and leafage, the edges with punchwork decoration. *Height* 16½ *inches* (42 *cm.*)

■ **1081 RARE AMERICAN EAGLE AND SHIELD PRINTED HISTORICAL TEXTILE** *AMERICAN, PROBABLY RHODE ISLAND, C. 1835*

A complete repeat of a patriotic pattern depicting a spread-winged American eagle and shield before a classical column, blue on white cotton. 13⅛ x 22¾ *inches* (33.5 x 57.5 *cm.*)

Note: Identical examples are illustrated in Clarence P. Hornung, *Treasury of American Design*, 1972, pl. 2128; the Newark Museum, *Classical America 1815–1845*, 1963, p. 138; and Florence M. Montgomery, *Printed Textiles*, 1970, pl. 404.

See illustration



[1078]

[1081]

[1082]

■ **1082 BRONZE FIGURE OF BENJAMIN FRANKLIN** *AFTER JEAN-ANTOINE HOUDON*

The subject standing beside a draperied half-column, impressed *Houdon* and *Amérique*. *Height* 16 *inches* (41 *cm.*)

See illustration

[1083]

■ 1083 PAINTED AND DECORATED PINE FOOT STOOL

NEW ENGLAND, EARLY 19TH CENTURY

With yellow and red striped decoration on a dark-brown ground. Together with a pine hanging wall box and a painted pine covered small box with a large collection of game pieces. 3 *pieces. Height* 9¼ *inches* (23.5 *cm.*); *length* 15 *inches* (38 *cm.*)

See illustration

■ 1084 PRIMITIVE PINE AND CHESTNUT APOTHECARY CHEST

NEW ENGLAND, 19TH CENTURY

The case with nine small drawers, all with turned wood knobs, now on turned cherrywood feet. *Height* 26¾ *inches* (68 *cm.*); *width* 14¼ *inches* (36.2 *cm.*)

[1085]

■ 1085 GOOD MAHOGANY DOLL'S PENCIL-POST BEDSTEAD

AMERICAN, C. 1800

Having a scrolled headboard and four pencil-posts ending in tapered and chamfered legs. Together with a mahogany drop-leaf table on X-shaped base. 2 *pieces. Height* 15¾ *inches* (40 *cm.*); *length* 16¼ *inches* (48.2 *cm.*)

See illustration

[1086]

■ 1086 TWO PAINTED AND STENCILED TINWARE TRAYS

POSSIBLY PENNSYLVANIA, 19TH CENTURY

The first a large tray ornamented with a costumed maiden playing a lute in a landscape setting, the second a smaller tray with a classical scene. 16 x 22 *inches* (41 x 56 *cm.*) *and* 9½ x 12 *inches* (24 x 30.5 *cm.*)

See illustration

Property of a New Jersey Private Collector

■ 1087 TWO CAST-METAL SCHOOL BELLS

Heights 8 *to* 10 *inches* (20 *to* 25.3 *cm.*)

Property of Various Owners

■ 1088 TWO PORTRAITS OF GENTLEMEN
ANONYMOUS, 19TH CENTURY

The first an oil portrait of a gentleman in frock coat, the second a watercolor of a gentleman in striped vest. 6½ x 5½ *inches* (16.5 x 14 *cm.*); 5½ x 4½ *inches* (14 x 11.5 *cm.*)

See illustration of one

■ 1089 EMBLEMATIC EMBROIDERY ON SILK
CHINESE FOR THE AMERICAN MARKET, 19TH CENTURY

Ornamented with a spread-winged American eagle above crossed flags; in red, white, blue and silver. 16¾ x 20 *inches* (42.7 x 50.5 *cm.*)

See illustration

■ 1090 WALNUT HIGHBOY STEPS
PROBABLY PENNSYLVANIA, C. 1780

Each step with molded edge and supported on a molded base. *Height* 7 *inches* (17.8 *cm.*); *length* 29 *inches* (73.7 *cm.*)

See illustration

Property of a New Jersey Private Collector

■ 1091 GOOD PAIR OF PAINTED TINWARE CARRIAGE LAMPS *19TH CENTURY*

Both with convex, beveled glass panels and silvered metal interiors. *Height* 20 *inches* (52 *cm.*)

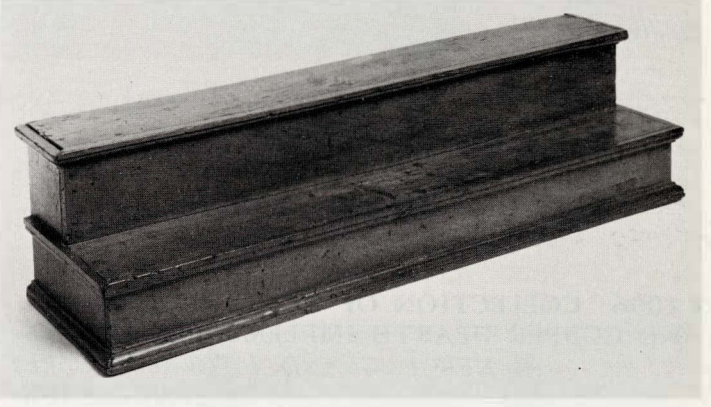
Property of Various Owners

■ 1092 FEDERAL INLAID MAHOGANY BOW-FRONT DRESSING GLASS
PROBABLY NEW YORK, 1810–20

The case fitted with three drawers and supported on turned feet. *Height* 25 *inches* (63.5 *cm.*); *width* 23 *inches* (58.4 *cm.*)

See illustration

[1089]



[1090]

[1088]

[1092]

■ 1093 PAINTED AND GRAINED WOOD DOCUMENT BOX *19TH CENTURY*

Painted in shades of brown and yellow to resemble oyster veneers, with brass bail handles. *Height* 8½ *inches* (21.5 *cm.*); *length* 20 *inches* (51 *cm.*)

■ 1094 SHELLWORK FIGURE OF A FARM GIRL

Composed of variously painted mollusk shells. Together with a Neopolitan carved and painted wood figure of a man. 2 *pieces. Height* 11½ *inches* (29 *cm.*)

See illustration

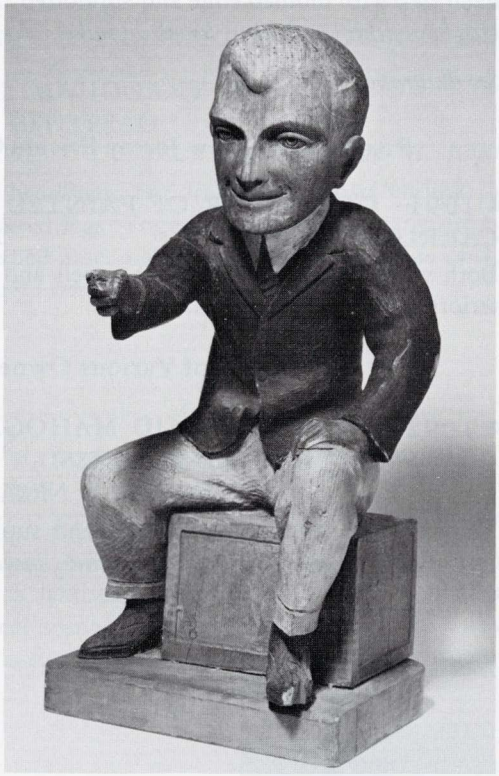
[1094]

Property of a New Jersey Private Collector

■ 1095 CARVED AND PAINTED WOOD FIGURE OF A SEATED COLLEGIAN

Together with a carved and painted wood burlesque puppet. 2 *pieces. Height* 18 *inches* (46 *cm.*)

See illustration



[1095]

HEARTH EQUIPMENT

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ 1096 COLLECTION OF WROUGHT-IRON AND COPPER HEARTH IMPLEMENTS *NEW ENGLAND, LATE 18TH/EARLY 19TH CENTURY*

Comprising two ladles with deep bowls, a wrought-iron peel and a wrought-iron meat fork. Together with another ladle with copper bowl and a good molded copper child's mug. 6 *pieces. Lengths* 14 *to* 21 *inches* (35.5 *to* 53 *cm.*)

See illustration

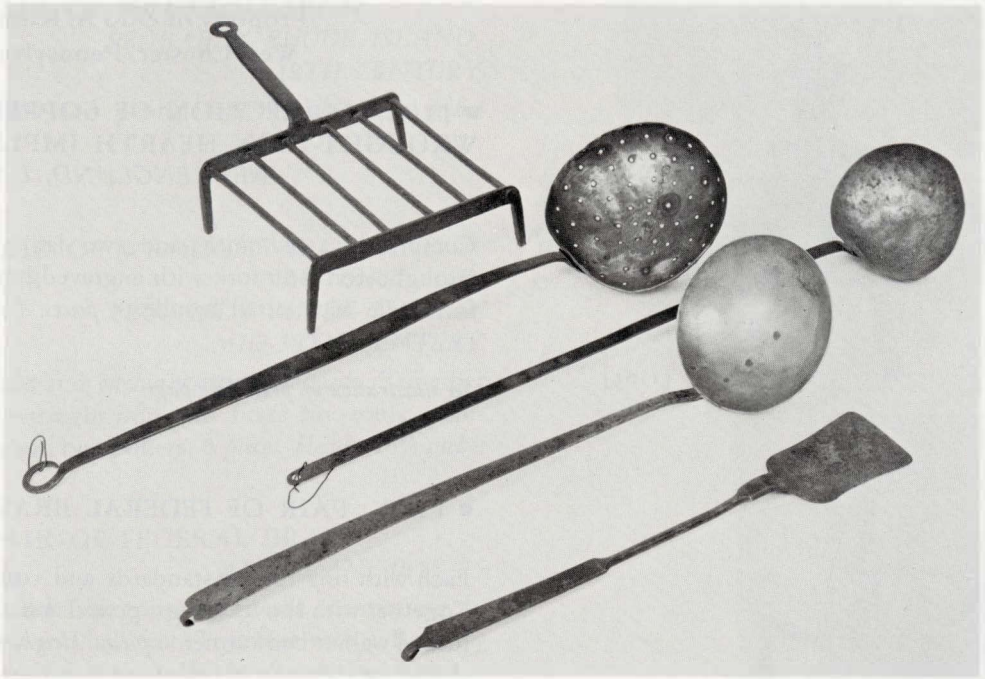
Property of Various Owners

■ 1097 COLLECTION OF WROUGHT-IRON HEARTH EQUIPMENT *AMERICAN, 18TH/19TH CENTURY*

Comprising a circular trivet, a master skewer, a spoon dated 1844, two small skewers and a wrought-iron hook. 6 *pieces. Diameter of trivet* 10¾ *inches* (27.3 *cm.*)

■ 1098 FINE WROUGHT-IRON PIPE TONGS *NEW ENGLAND, 18TH CENTURY*

Together with an 18th century brass spoon. 2 *pieces. Length* 15 *inches* (38.1 *cm.*)



[1099] [1102] [1102] [1099] [1096]

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ **1099 COLLECTION OF WROUGHT-IRON HEARTH IMPLEMENTS** *AMERICAN, 18TH/19TH CENTURY*

Comprising a trivet, a meat fork, a ladle with rat-tail handle, three ladles with copper bowls. Together with a wrought-iron meat hook, a scale, a tinware wall sconce and two tinware candlemolds. 11 *pieces. Lengths* 9¾ *to* 24 *inches* (24.7 *to* 61 *cm.*)

See illustration

Property of Various Owners

■ **1100 PAIR OF WROUGHT-IRON ANDIRONS** *19TH CENTURY*

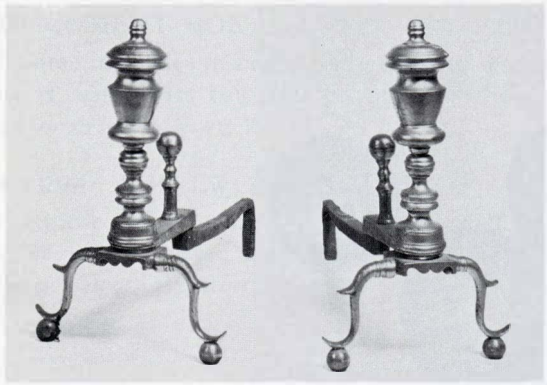
Height 12 *inches* (30.5 *cm.*)

See illustration

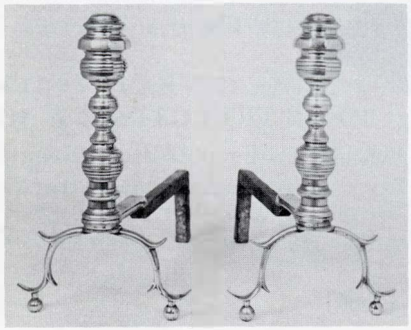
[1100]

■ **1101 PAIR OF FEDERAL STYLE BRASS ANDIRONS**

With ring-turned standards and spurred arch supports ending in ball feet. Together with another pair of brass andirons. 4 *pieces. Height* 21¾ *inches* (55.2 *cm.*)



[1103]



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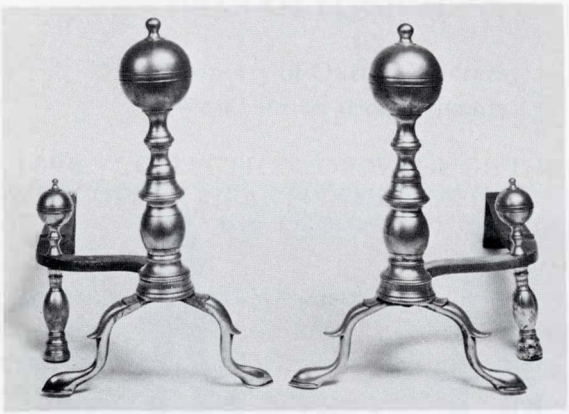

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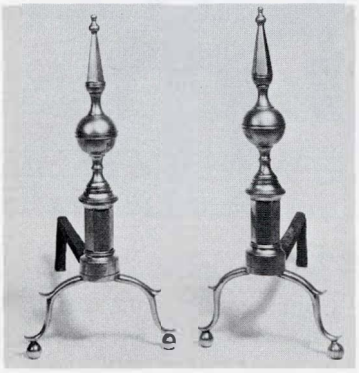


[1106]

Property of Otto A. Kilmarx,
West Chester, Pennsylvania

■ 1102 COLLECTION OF COPPER AND WROUGHT-IRON HEARTH IMPLEMENTS

NEW ENGLAND, LATE 18TH/EARLY 19TH CENTURY

Comprising a skimmer, and two ladles. Together with a wrought-iron meat fork with engraved handle and a wrought-iron ladle with rattail handle. 5 *pieces. Lengths* 19 *to* 24 *inches* (49.5 *to* 55 *cm.*)

See illustration on preceding page

■ 1103 PAIR OF FEDERAL BRASS ANDIRONS

CIRCA 1830

Each with ring-turned standards and conforming log guards. Together with shovel, tongs, poker, and an engraved brass and turned walnut bedwarmer. 6 *pieces. Height* 17 *inches* (43.1 *cm.*)

See illustration

Property of Various Owners

■ 1104 PAIR OF FEDERAL BRASS ANDIRONS

AMERICAN, C. 1830

Each with ring-turned standards and spurred arch supports ending in ball feet. *Height* 15 *inches* (38 *cm.*)

See illustration

■ 1105 PAIR OF FEDERAL BRASS ANDIRONS

AMERICAN, C. 1820

Height 16½ *inches* (46 *cm.*)

See illustration

■ 1106 PAIR OF FEDERAL BRASS STEEPLE-TOP ANDIRONS

AMERICAN, 1820–30

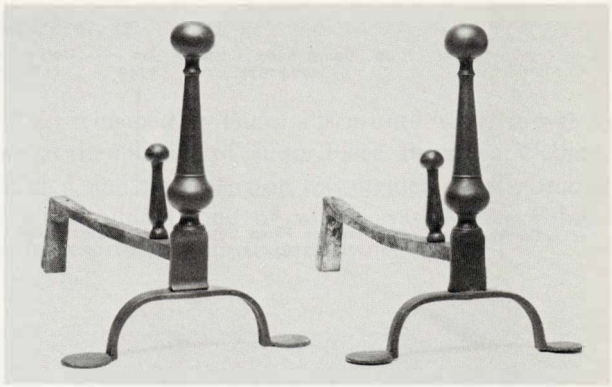
Height 16 *inches* (42 *cm.*)

See illustration

■ 1107 **FINE PAIR OF WROUGHT-IRON ANDIRONS** *PROBABLY RHODE ISLAND, 18TH CENTURY*

Each with log guards and penny feet. *Height* 14½ *inches* (36.8 *cm.*)

See illustration



[1107]

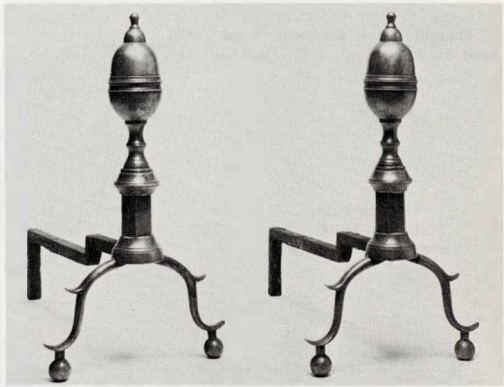
■ 1108 **FINE PAIR OF WROUGHT-IRON AND BRASS ANDIRONS** *NEW ENGLAND, PROBABLY RHODE ISLAND, MID-18TH CENTURY*

Each with flame finials and wrought-iron standards. Together with a good set of wrought-iron and brass fire tools, comprising shovel tongs and two pokers. 6 *pieces. Height* 20¼ *inches* (51.4 *cm.*)

■ 1109 **FINE PAIR OF FEDERAL BRASS ANDIRONS** *AMERICAN, 1815–25*

With turned finials and hexagonal standards, continuing to spurred arch supports and ball feet. Together with a Regency wirework and brass fender. 3 *pieces. Height* 16 *inches* (40.6 *cm.*)

See illustration

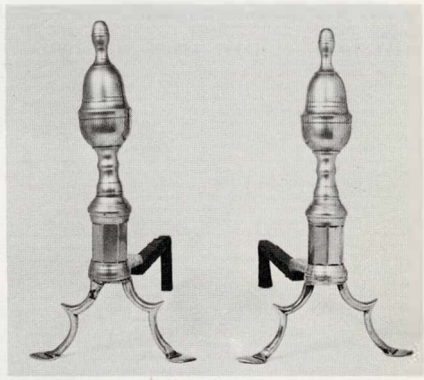


[1109]

■ 1110 **FINE PAIR OF FEDERAL BRASS ANDIRONS** *NEW YORK, C. 1800*

Height 20 *inches* (51 *cm.*)

See illustration



[1110]

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ 1111 **ENGRAVED BRASS BEDWARMER** *ENGLISH, LATE 18TH CENTURY*

Having a wrought-iron handle, the fire pan pierced and engraved with stellate devices. Together with a Regency pierced brass fender. 2 *pieces. Length* 45¼ *inches* (1 *meter* 15 *cm.*)

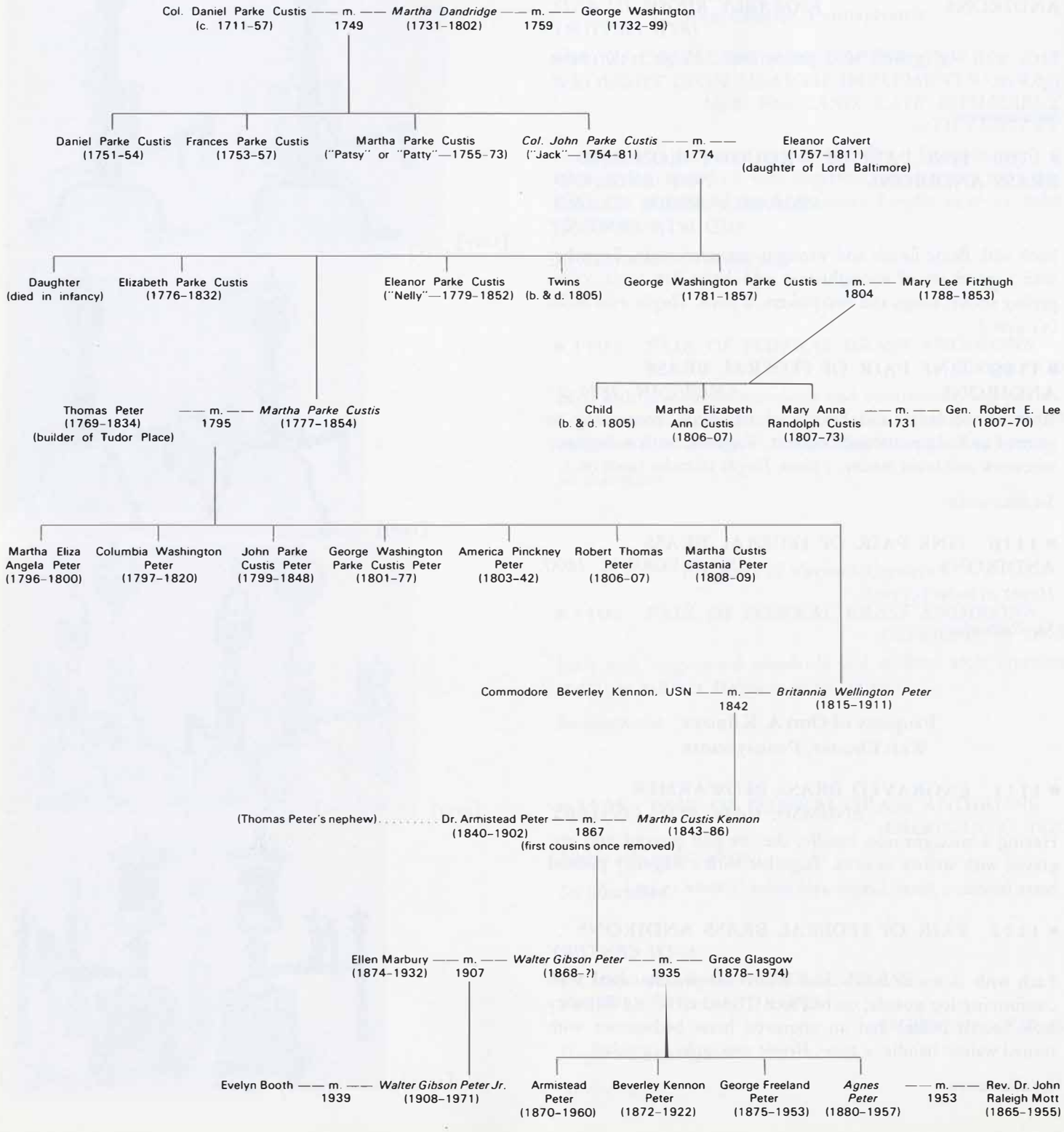
■ 1112 **PAIR OF FEDERAL BRASS ANDIRONS** *19TH CENTURY*

Each with domical finials and chalice-shaped standard with conforming log guards; on ball feet. Together with a Regency style hearth fender and an engraved brass bedwarmer with turned walnut handle. 4 *pieces. Height* 17¼ *inches* (43.8 *cm.*)

See illustration

[1112]

Line of Descent


Col. Daniel Parke Custis (c. 1711–57) — m. 1749 — Martha Dandridge (1731–1802) — m. 1759 — George Washington (1732–99)
Daniel Parke Custis (1751–54)
Frances Parke Custis (1753–57)
Martha Parke Custis ("Patsy" or "Patty"—1755–73)
Col. John Parke Custis ("Jack"—1754–81) — m. 1774 — Eleanor Calvert (1757–1811) (daughter of Lord Baltimore)
Daughter (died in infancy)
Elizabeth Parke Custis (1776–1832)
Eleanor Parke Custis ("Nelly"—1779–1852)
Twins (b. & d. 1805)
George Washington Parke Custis (1781–1857) — m. 1804 — Mary Lee Fitzhugh (1788–1853)
Child (b. & d. 1805)
Martha Elizabeth Ann Custis (1806–07)
Mary Anna Randolph Custis (1807–73) — m. 1731 — Gen. Robert E. Lee (1807–70)
Thomas Peter (1769–1834) (builder of Tudor Place) — m. 1795 — Martha Parke Custis (1777–1854)
Martha Eliza Angela Peter (1796–1800)
Columbia Washington Peter (1797–1820)
John Parke Custis Peter (1799–1848)
George Washington Parke Custis Peter (1801–77)
America Pinckney Peter (1803–42)
Robert Thomas Peter (1806–07)
Martha Custis Castania Peter (1808–09)
Commodore Beverley Kennon, USN — m. 1842 — Britannia Wellington Peter (1815–1911)
(Thomas Peter's nephew) Dr. Armistead Peter (1840–1902) — m. 1867 — Martha Custis Kennon (1843–86)
(first cousins once removed)
Ellen Marbury (1874–1932) — m. 1907 — Walter Gibson Peter (1868–?) — m. 1935 — Grace Glasgow (1878–1974)
Evelyn Booth — m. 1939 — Walter Gibson Peter Jr. (1908–1971)
Armistead Peter (1870–1960)
Beverley Kennon Peter (1872–1922)
George Freeland Peter (1875–1953)
Agnes Peter (1880–1957) — m. 1953 — Rev. Dr. John Raleigh Mott (1865–1955)

Property of Mrs. Walter Gibson Peter, Jr.
Washington, D.C.

The following forty-one lots comprise an important group of objects which belonged to Martha and George Washington, and which were part of the so-called "Mount Vernon Collection" that descended in Mrs. Washington's family. This collection, initially bequeathed to Martha Custis Peter of Tudor Place in Georgetown (then in Maryland, now a part of Washington, D.C.) remained at Tudor Place until 1911. It was in that year that the mistress of Tudor Place, Britannia Wellington Peter, died, and the collection was divided equally among her four grandchildren, one of whom was Walter Gibson Peter, Sr., father-in-law of the present owner.

[1113]

■ **1113 GEORGE WASHINGTON'S MAHOGANY CAMPAIGN STOOL** *CIRCA 1775*

The X-shaped stretcher with conforming cross pieces supporting the original leather seat. *Height* 17 *inches* (43.1 *cm.*); *length* 21¾ *inches* (57.8 *cm.*)

Note: Bears Mount Vernon label.

See illustration

[1114]

[1115]

■ 1114 NEEDLEPOINT CHAIR CUSHION MADE BY MARTHA WASHINGTON *CIRCA 1790*

Stitched in orange, rust and brown on a yellow background in a shellwork motif, with fringed edge. *Width* 19 *inches* (48.2 *cm.*)

Note: Bears Mount Vernon label and the number 437.

See illustration

[1116]

■ 1115 MARTHA WASHINGTON'S CROCHETED COTTON TESTER BED NETTING

LATE 18TH CENTURY

Of oatmeal-colored cotton, with original mesh stick still attached. *Length approximately* 13 *feet* (3 *meters* 91.2 *cm.*)

Note: Bears Mount Vernon label and the number 401.

See illustration

■ 1116 MARTHA WASHINGTON'S WHITE SATIN BODICE *LATE 18TH CENTURY*

Of unembroidered cream-colored silk.

Note: Bears Mount Vernon label and the number 445.

See illustration

■ 1117 **PAIR OF BEADED AND EMBROIDERED MAUVE SILK WEDDING SLIPPERS WORN BY MARTHA WASHINGTON** *CIRCA 1758*

Decorated with silver sequins, lace and braidwork. *Length* 9 *inches* (22.9 *cm.*)

Note: Bears Mount Vernon label and the number 53.

See illustration

[1117]

■ 1118 **MARTHA WASHINGTON'S BLACK VOILE MOURNING VEIL** *CIRCA 1799*

Length 37½ inches (95.2 *cm.*)

Note: Bears Mount Vernon label and the number 410.

■ 1119 **TWO OF MARTHA WASHINGTON'S LACE HANDKERCHIEFS AND NINE PIECES OF LACE** *18TH CENTURY*

Size: 13¼ inches square (33.7 *cm.*)

Note: An accompanying note states that this was "Mrs. Martha Washington's lace, given to B. W. Kennon by her mother."

See illustration

[1119]

■ 1120 **WHITE COTTON CHILD'S CAP** *LATE 18TH CENTURY*

With ruffled edge.

Note: According to family tradition, this cap was made by Martha Washington for her granddaughter's (Mrs. Thomas Peter's) first child.

Bears Mount Vernon label and the number 394.

See illustration

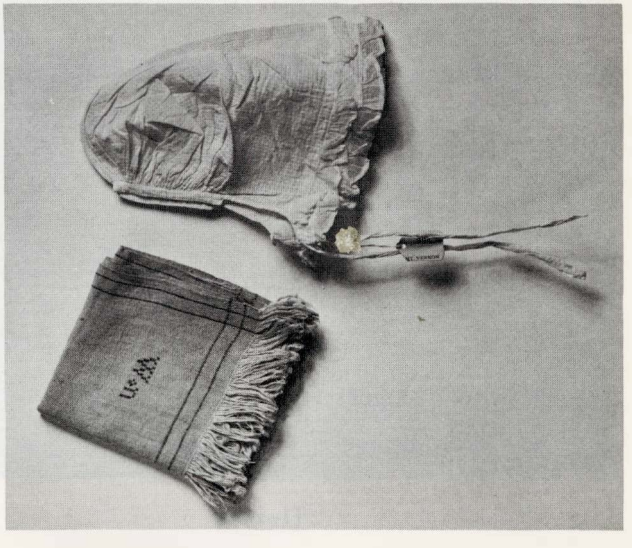
[1120]

■ 1121 **WOVEN LINEN TEA TOWEL** *18TH/19TH CENTURY*

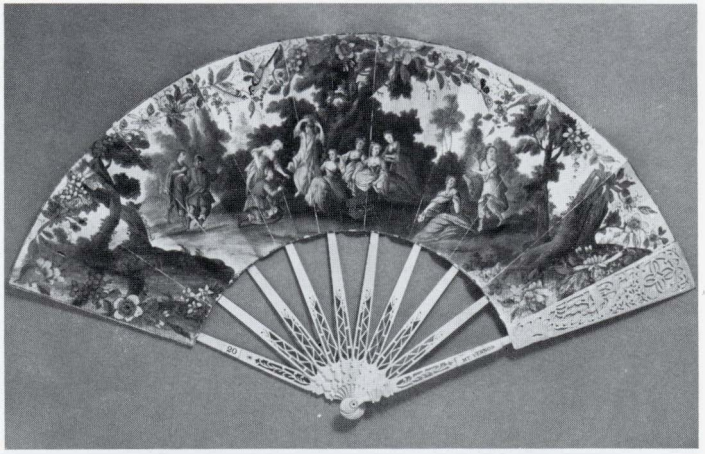
Cross-stitched with the initials *W*n* and the name *Peter 8* in blue. *Size: 27½ x 23¼ inches* (69.8 *x* 59 *cm.*)

Note: Bears Mount Vernon label and the number 90.

See illustration



[1121]



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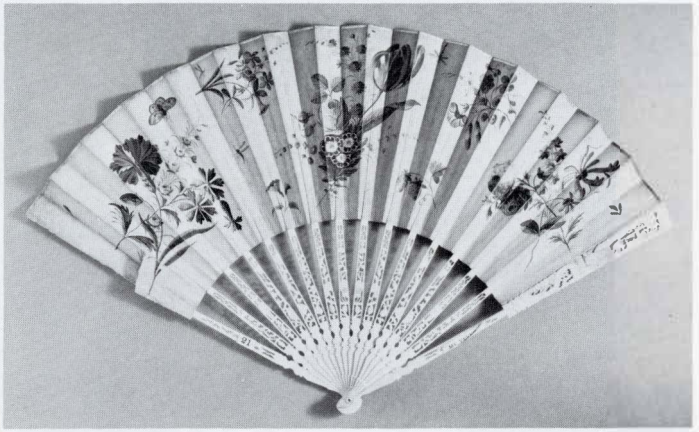

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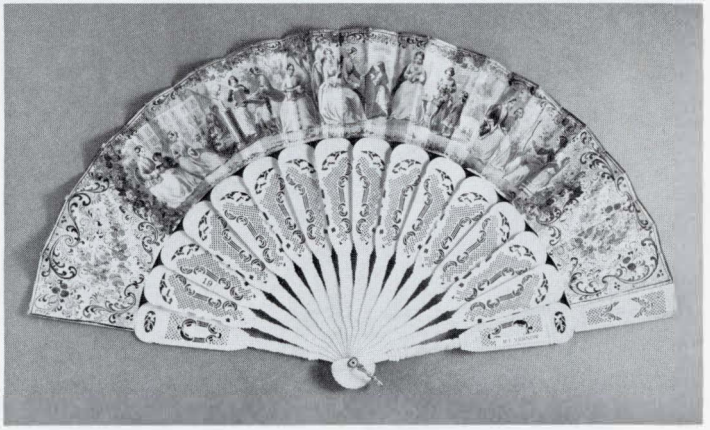


[1125]

■ 1122 COLLECTION OF TEXTILES BELONGING TO GEORGE AND MARTHA WASHINGTON *18TH CENTURY*

Comprising three small squares and a circle of yellow damask from Mrs. Washington's wedding dress, a small square of French white silk brocade woven with mauve and yellow tulips and pink roses, and a fragment of fringed yellow damask from the drawing room curtains used by General Washington in New York and Philadelphia. 4 *pieces.*

Note: Some of these pieces bear notes explaining their history. The curtain material bears the Mount Vernon label and number 444.

■ 1123 MARTHA WASHINGTON'S CARVED IVORY AND PAINTED PARCHMENT FAN *LATE 18TH/EARLY 19TH CENTURY*

The frame carved and pierced with chinoiserie, fretwork and leafage, the parchment painted with a *fête champêtre*. *Width extended* 21½ *inches* (54.5 *cm.*)

Note: Bears Mount Vernon label and the number 20.

See illustration

■ 1124 MARTHA WASHINGTON'S CARVED IVORY AND PAINTED PARCHMENT FAN *LATE 18TH CENTURY*

The frame carved and pierced with chinoiserie, rococo scrollwork and flowers, the parchment painted with flowers, fruit and a butterfly, (imperfections). *Width extended* 18¾ *inches* (47.5 *cm.*)

Note: Bears Mount Vernon label and the number 21.

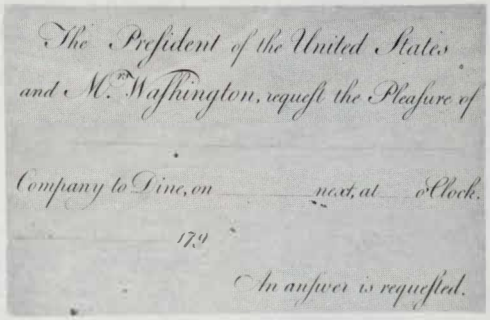
See illustration

■ 1125 CARVED IVORY AND PAPER FAN *MID-19TH CENTURY*

The frame carved and pierced with trelliswork and florettes, and supporting a hand painted lithograph depicting the fine arts. *Width extended* 19¾ *inches* (50.1 *cm.*)

Note: Bears Mount Vernon label and the number 19.

See illustration


The President of the United States
and Mrs. Washington, request the Pleasure of
Company to Dine, on next, at o'Clock.
179
An answer is requested.

[1126] [1127] [1128]

■ **1126 MARTHA WASHINGTON'S ENGRAVED COPPER CARD PLATE** *LATE 18TH CENTURY*

The front inscribed *Mrs Washington*, the reverse later inscribed *Mrs Peter of Tudor Place. Size: 2⅜ x 3¼ inches (6 x 8.2 cm.)*

Note: Bears Mount Vernon label and the number 80.

See illustration

■ **1127 ENGRAVED DINNER INVITATION** *CIRCA 1790*

Inscribed "The President of the United States and Mrs. Washington, request the Pleasure of.....Company to Dine, on .....next, at.....o'Clock. ..... 179 An answer is requested." *Size: 2¾ x 4½ inches (7 x 11.5 cm.)*

See illustration

■ **1128 MARTHA WASHINGTON'S RED LEATHER BAILEY'S POCKET ALMANAC FOR THE YEAR 1791**

With various family notations; the binding tooled in gold with a border of flowers and ribbons centering an American eagle on back and front. *Height 4 inches (10.2 cm.); width 2¾ inches (7 cm.)*

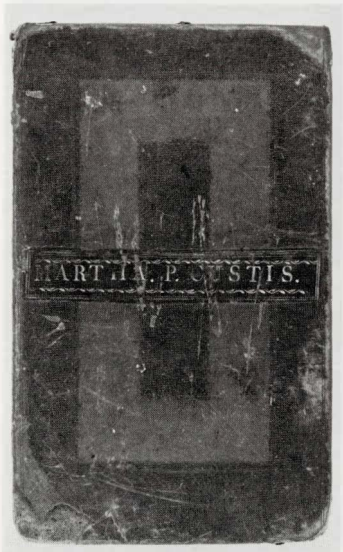
Note: Bears Mount Vernon label and the number 50.

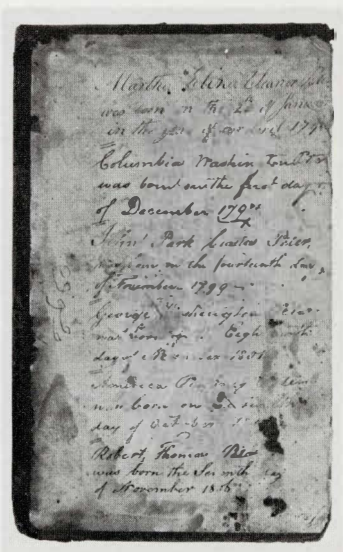
See illustration

■ **1129 LEATHER-BOUND BOOK INSCRIBED MARTHA P. CUSTIS** *LATE 18TH CENTURY*

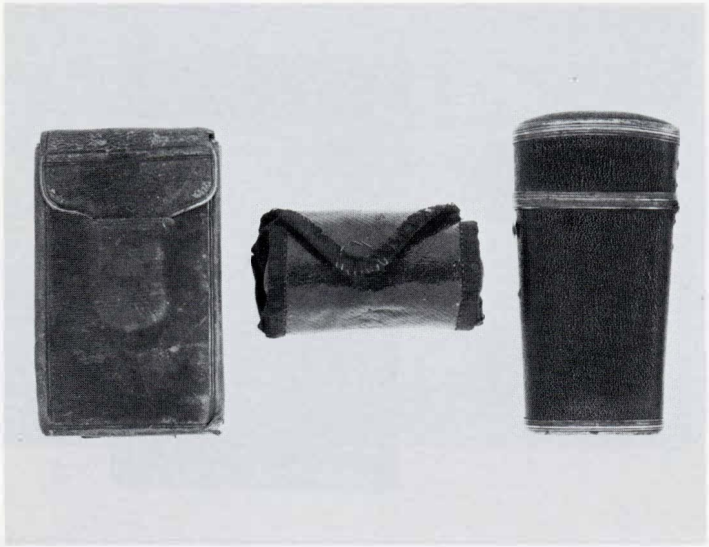
Stamped in gold with her name on a red-leather ribbon over two-tone brown tooled leather, the reverse inscribed with the names and birth dates of her children dating from 1796 to 1806. *Size: 8½ x 5⅛ inches (21.6 x 13 cm.)*

See illustration





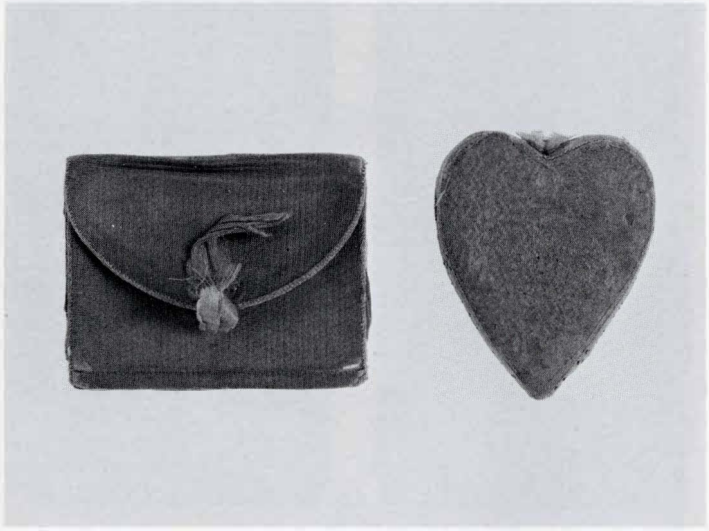
[1129]



[1131] [1132] [1133]

■ 1130 MARTHA WASHINGTON'S SILK BROCADE NEEDLE CASE *LATE 18TH CENTURY*

The cream silk with rust, yellow and green flowers, (worn). *Length* 4¾ *inches* (12 *cm.*)



[1134] [1135]

■ 1131 RED LEATHER CASE BELONGING TO GENERAL AND MRS. WASHINGTON

LATE 18TH CENTURY

Having a compartmented interior for a pencil and cards, the gussets in green leather. *Length* 4¼ *inches* (10.8 *cm.*)

Note: Bears Mount Vernon label and the number 456.

See illustration

■ 1132 MARTHA WASHINGTON'S BLACK LEATHER NEEDLE CASE *LATE 18TH CENTURY*

The interior fitted with black silk taffeta. *Length* 3 *inches* (7.6 *cm.*)

Note: Bears Mount Vernon label and the number 403.

See illustration

■ 1133 SILVER AND SHAGREEN NÉCESSAIRE

LATE 18TH CENTURY

Of wedge shape, with molded silver borders and compartmented interior. *Length* 4¼ *inches* (10.8 *cm.*)

Note: Bears Mount Vernon label and the number 458.

See illustration

■ 1134 MARTHA WASHINGTON'S BLUE SATIN NEEDLE BOOK *LATE 18TH CENTURY*

With bound edge opening to a compartmented interior. *Length* 4 *inches* (10.2 *cm.*)

Note: Bears Mount Vernon label and the number 49.

See illustration

■ 1135 MARTHA WASHINGTON'S HEART-SHAPED YELLOW SILK PIN CUSHION

LATE 18TH CENTURY

Inscribed *Mount Vernon* in pin heads. *Length* 3¼ *inches* (8.2 *cm.*)

See illustration

■ 1136 MARTHA WASHINGTON'S TORTOISESHELL SPECTACLES

LATE 18TH CENTURY

Length 4¾ inches (12 *cm.*)

Note: Bears Mount Vernon number 51.

See illustration

■ 1137 MARTHA WASHINGTON'S TORTOISESHELL TATTING BOBBIN

LATE 18TH CENTURY

The elliptical reel mounted on each side with an oval silver plaque. *Length 3¾ inches* (9.5 *cm.*)

Note: Bears Mount Vernon label and the number 52.

See illustration

■ 1138 SET OF FIVE CONCH SHELL BUTTONS

CIRCA 1795

Diameter 1¼ inches (3.3 *cm.*)

Note: The following account of the conch shell buttons is quoted from the record of Britannia Wellington Peter (Martha Washington's great-granddaughter): "While General Washington was President and residing in Philadelphia, he walked out one morning and was met by a poor Italian who had some conch shell buttons he wanted to sell. He did not know to whom he was speaking, but stopped him and said, 'won't you buy some of my shells?' 'Why, my good man,' said the President, 'what can I do with them?' 'Oh,' said the Italian, 'have buttons made for a coat.' The President bought the shells, sent them to his tailor, requesting buttons might be made of them, which was done. A brown velvet coat was made, and the buttons put on."

Bears Mount Vernon number 30.

See illustration

■ 1139 MARTHA WASHINGTON'S SILVER-MOUNTED COWRIE SHELL SNUFF BOX

CIRCA 1790

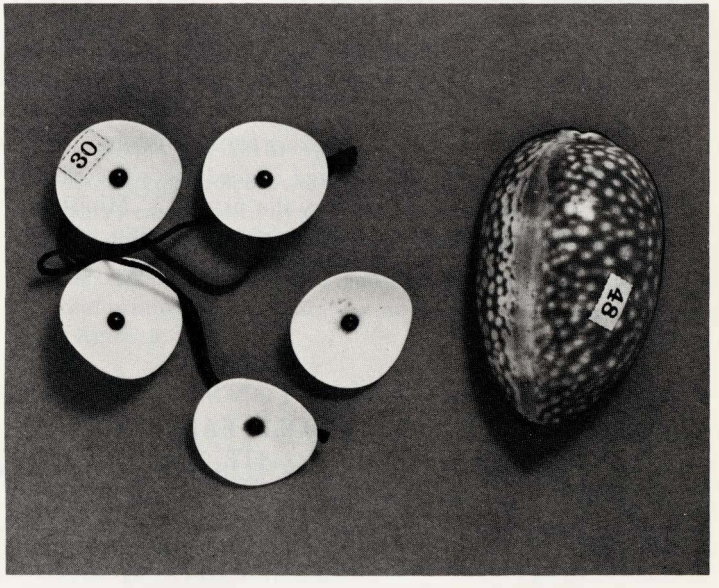
With a bright-cut leaf tip border and flush hinge. *Length 3¼ inches* (8.2 *cm.*)

Note: Bears Mount Vernon number 48.

See illustration

[1136]

[1137]



[1138] [1139]

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[1143] [1144]

■ **1140 MARTHA WASHINGTON'S SMALL CITRINE PIN** *LATE 18TH CENTURY*

In the form of a five-petaled and stalked pin centered by a small amethyst. *Length ¼ inch* (1.9 *cm.*)

Note: The stones in this pin are said to have been selected by Colonel David Humphreys for Mrs. Washington while he was in Philadelphia on his wedding trip, visiting General Washington.

Colonel David Humphreys (1752–1818) was *aide-de-camp* to General Washington in 1780, and resided for some time at Mount Vernon. In 1791 he was the first U.S. Minister to Portugal; and he was the author of considerable patriotic poetry.

See illustration

■ **1141 MARTHA WASHINGTON'S MOTHER-OF-PEARL AND GOLD EARRINGS** *LATE 18TH CENTURY*

Together with a gold heart-shaped locket containing a lock of George Washington's hair. 3 *pieces.*

Note: Bears Mount Vernon label.

See illustration

■ **1142 MARTHA WASHINGTON'S GOLD CHAIN** *LATE 18TH CENTURY*

The fine gold chain with filigree-decorated clasp. *Length* 76 *inches* (1 *meter* 93 *cm.*)

Note: Accompanied by a note stating that this chain was given to Mrs. Washington by Colonel David Humphreys, and subsequently given to the writer, Miss [Agnes] Peter, on her 17th birthday, by Mrs. B. W. Kennon.

Bears Mount Vernon label and the number 493.

See illustration

■ **1143 MARTHA WASHINGTON'S DIAMOND RING** *LATE 18TH CENTURY*

Formed as a cluster of seven rose diamonds, the shanks mounted with two further diamonds.

Note: Accompanied by a note in the hand of Britannia Kennon giving the following provenance: "This ring belonged to Mrs. Genl. Washington. She gave it to her granddaughter Mrs. Thos. Peter (née Custis) who gave it to her daughter B. W. Kennon, & she gave the same to her daughter, Martha Custis Kennon." In a later hand is the note "given to her daughter Agnes Peter by her grandmother B. W. Kennon."

See illustration

■ 1144 **PEARL AND GOLD BROOCH**

19TH CENTURY

An oval pin fashioned from pearls that originally surrounded miniature portraits of General and Mrs. Washington. *Length* 1⅜ *inches* (4.4 *cm.*)

Note: Bears Mount Vernon label and the number 494.

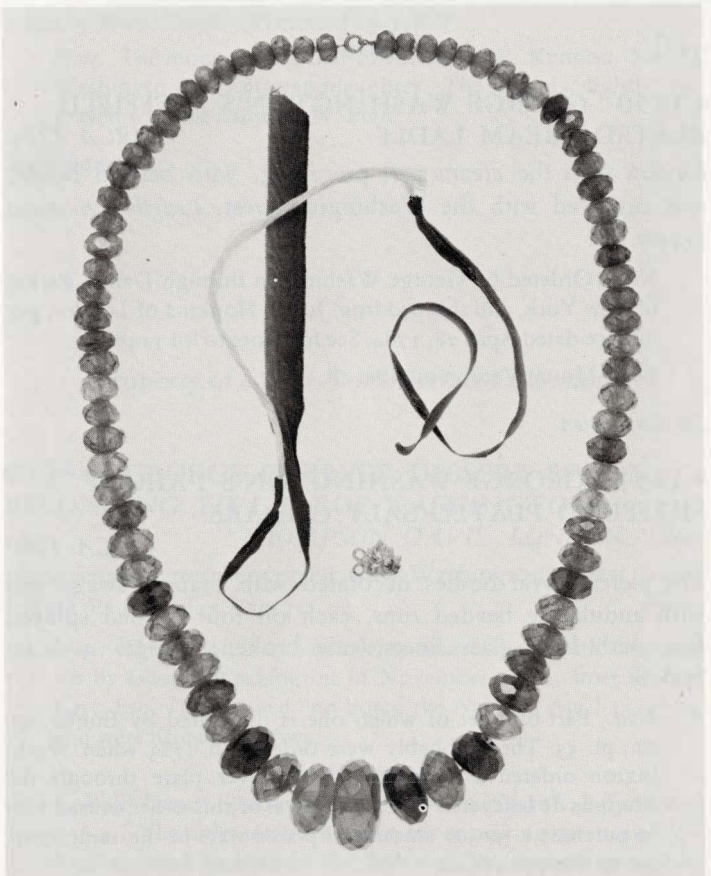
See illustration on opposite page

■ 1145 **STRING OF AMBER BEADS** *CIRCA 1800*

Formed of faceted graduated beads, now with modern gold clasp, but originally tied with purple ribbon, two remnants of which remain. *Length* 24 *inches* (61 *cm.*)

Note: Accompanied by a note in the hand of Miss Agnes Peter stating: "These amber beads were originally tied with the enclosed purple ribbon. I had the gold ring put on them. They belonged to Mrs. Washington—Grandmother gave them to me."

See illustration



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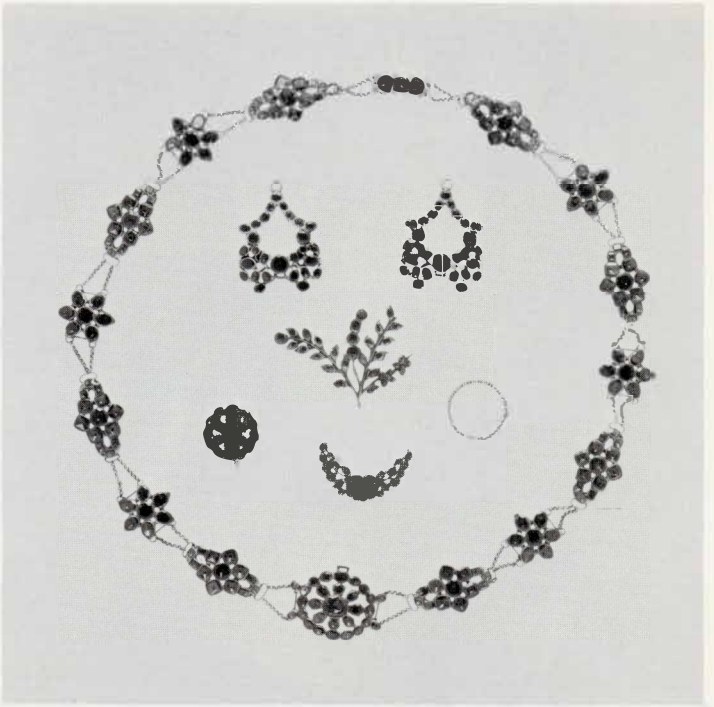


[1146]

■ 1146 **GROUP OF ALMANDITE GARNET JEWELRY BELONGING TO MARTHA PARKE CUSTIS** *CIRCA 1770*

Comprising a necklace, a single earring, a pair of drop earrings, and two flower spray brooches; all mounted with faceted rose-colored stones, set in silver, and joined by gold chains. Together with a garnet ring. 7 *pieces.*

Note: Accompanied by a note stating: "These garnet ornaments were imported by Genl. Washington for Mrs. Washington's daughter Miss Patty Custis." Signed B. W. Kennon.

Bears Mount Vernon label and the number 491. This lot is accompanied by a certificate from the Gemological Institute of America.

See illustration

■ 1147 **SHEFFIELD PLATED CADDY SPOON**

CIRCA 1775

With shell-shaped bowl, the short handle with wrigglework border. *Length* 3½ *inches* (8.9 *cm.*)

Note: Bears Mount Vernon number 17.

[1150] [1149] [1148] [1151]

■ **1148 GEORGE WASHINGTON'S SHEFFIELD PLATED SUGAR PAIL** *CIRCA 1784*

The bell-shaped bowl pierced and engraved with borders of flowerheads and festoons, and with the Washington crest, beaded borders and swing handle. *Height to rim* 5¼ *inches* (13.3 *cm.*)

Note: Illustrated by Kathryn C. Buhler, *Mount Vernon Silver,* pl. 20; and identified by the author as part of an order of merchandise on an invoice dated April 28, 1784 by Joy & Hopkins of London on the ship *Henry,* Capt. Ranson, to Daniel Parker, Esq., New York, which included "2 Ea sug[r] & cream pails with Ladles & Glasses—£4.15". The order is reproduced in full, *op. cit.,* p. 45.

Bears Mount Vernon label.

See illustration

■ **1149 GEORGE WASHINGTON'S SHEFFIELD PLATED CREAM PAIL** *CIRCA 1780*

En suite with the preceding lot and engraved with the Washington crest; with blue glass liner (cracked). *Height to rim* 4½ *inches* (11.5 *cm.*)

Note: Ordered by George Washington through Daniel Parker of New York, and shipped from Joy & Hopkins of London per invoice dated April 28, 1784. See footnote to the preceding lot.

See illustration

■ **1150 GEORGE WASHINGTON'S SHEFFIELD PLATED CREAM LADLE** *CIRCA 1784*

En suite with the cream pail preceding, with beaded border and engraved with the Washington crest. *Length* 5½ *inches* (14 *cm.*)

Note: Ordered by George Washington through Daniel Parker of New York, and shipped from Joy & Hopkins of London per invoice dated April 28, 1784. See footnote to lot 1148.

Bears Mount Vernon number 18.

See illustration

■ **1151 GEORGE WASHINGTON'S PAIR OF SHEFFIELD PLATED SALT CELLARS** *CIRCA 1780*

The pierced oval bodies decorated with drapery swags and with undulating beaded rims, each on four beaded splayed feet, with blue glass liners (one broken). *Length* 3 *inches* (7.6 *cm.*)

Note: Part of a set of which one is illustrated by Buhler, *op. cit.,* pl. 35. They probably were ordered in 1783 when Washington ordered a large amount of silver plate through the Marquis de Lafayette. The slow arrival of this order caused him to purchase a further amount of plated ware in the same year; see *op. cit.,* pp. 41–42.

Bear Mount Vernon labels and the numbers 15 and 16.

See illustration

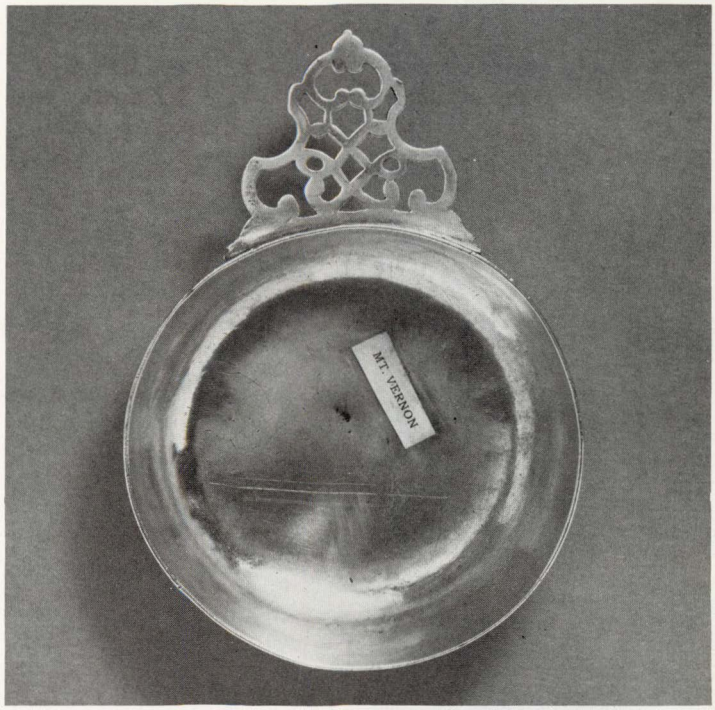
■ 1152 GEORGE II SILVER PORRINGER ENGRAVED WITH THE CUSTIS NAME

MAKER'S MARK L.P., LONDON, 1734

The plain circular bowl inscribed underneath with the names *Custis* and Britania [*sic.*] Wellington, the flat shaped handle pierced with scrolling strapwork, marks rubbed, 5 ozs. 10 dwts. *Diameter 5½ inches (14 cm.)*

Note: Bears Mount Vernon label.

See illustration



[1152]

■ 1153 GEORGE II SILVER LEMON STRAINER

MAKER'S MARK S.M., LONDON, 1750

The bowl pierced in a concentric design of six flowerheads with leaves between, with cartouche-shaped handles, one engraved with the monogram *BWK, marked on bowl and handles,* 2 ozs. 5 dwts. *Length 6¼ inches (15.9 cm.)*

Note: The monogram is that of Britannia W. Kennon, Martha Washington's great-granddaughter. The rim is lightly engraved with the name G. W. Peter.

See illustration

Property of a New York Private Collector

■ 1154 GEORGE II SILVER DESSERT SPOON BELONGING TO GEORGE WASHINGTON

THOMPSON DAVIS, LONDON, 1762

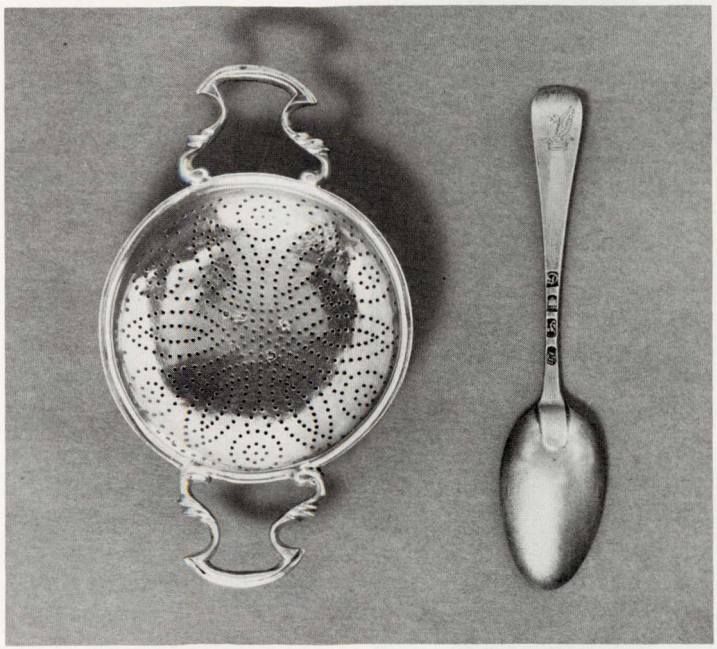
Hanoverian pattern engraved with Washington's crest, 1 oz. *Length 6¼ inches (15.8 cm.)*

Note: This spoon is one of twenty-four ordered with other silver by George Washington in November, 1762, from Robert Cary, Esq. They arrived "on board the *Nelly* on April 13, 1763, and were listed as follows:

Jn.° Payne—Plate

24 Poll.ᵈ Desart Spoons 24 oz. 7½ dwt. a ⅞ fash.ᵈ 48/[costing] 9- 6-1." The order includes a sum for engraving crests and mahogany cases to contain the flatware "for decorating a sideboard". See Kathryn C. Buhler, *Mount Vernon Silver*, pp. 18–19.

See illustration



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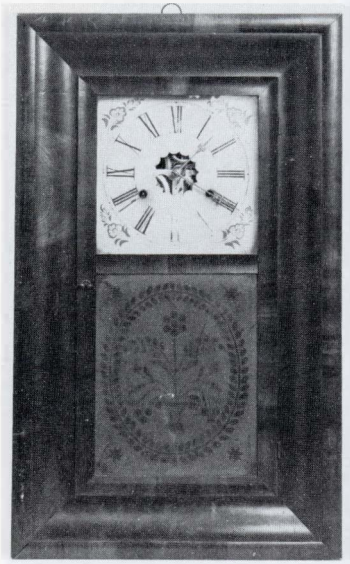

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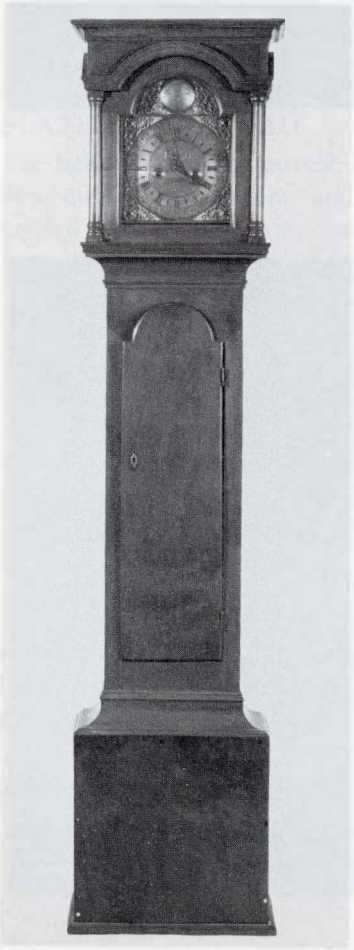


[1157]

AMERICAN AND OTHER TALL-CASE AND SHELF CLOCKS

Property of Various Owners

■ **1155 FEDERAL INLAID MAHOGANY SHELF CLOCK** *STRATZ & FERENBACH, PERTH, 19TH CENTURY*

With white painted dial and frosted glass door. Bears maker's label on the interior. *Height* 26¼ *inches* (66.5 *cm.*); *width* 15½ *inches* (39.5 *cm.*)

See illustration

Property of Otto A. Kilmarx, West Chester, Pennsylvania

■ **1156 PAINTED WOOD 'WAG-ON-THE-WALL' CLOCK** *CIRCA 1825*

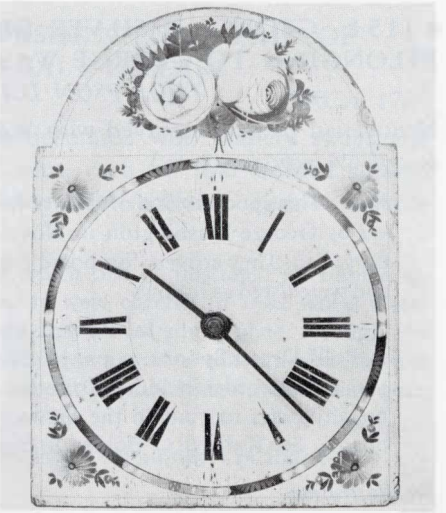
The white-painted dial ornamented with roses and leafage. *Height* 17 *inches* (44.5 *cm.*)

See illustration

■ **1157 RARE QUEEN ANNE WALNUT BRASS-DIAL TALL-CASE CLOCK** *GEORGE CROW, WILMINGTON, 18TH CENTURY*

The bonnet hood, arched on three sides with columnar supports flanking the brass dial with maker's name and date register above a waisted case with thumb-molded door. Case restored. *Height* 7 *feet* ¼ *inch* (2 *meters* 14 *cm.*)

See illustration



[1156]

Property of Various Owners

■ **1158 FINE FEDERAL INLAID MAHOGANY AND CURLY MAPLE PILLAR-AND-SCROLL SHELF CLOCK** *E. TERRY & SONS, PLYMOUTH, CONNECTICUT, 1825–1836*

The molded swanneck cresting supporting three brass finials above a hinged door containing an *eglomise* panel; on bracket feet. Restored. *Height* 31 *inches* (79 *cm.*); *width* 17¼ *inches* (43.7 *cm.*)

See illustration

■ **1159 FEDERAL BUTTERNUT TALL-CASE CLOCK** *THOMAS & HOADLEY, PLYMOUTH, CONNECTICUT, C. 1810*

With painted and decorated arched dial. Has wooden works. *Height* 6 *feet* 10 *inches* (2 *meters* 8.3 *cm.*).

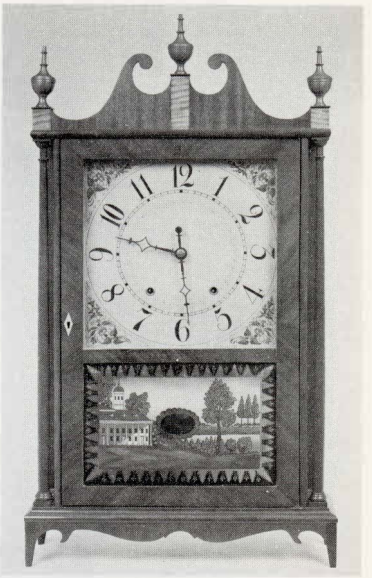
See illustration

■ **1160 FEDERAL INLAID MAHOGANY SHELF CLOCK**

Having a turned brass finial above a white kidney dial inscribed with the name *David Wood, Newburyport,* the base inlaid with fan spandrels continuing to ogee bracket feet. *Height* 40 *inches* (1 *meter* 1.5 *cm.*); *width* 13 *inches* (33 *cm.*)

See illustration

[1160]



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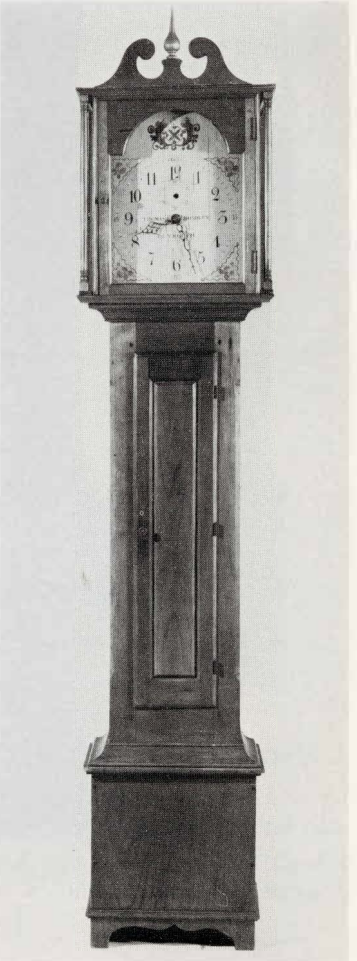


[1159]

[1161]

■ **1161 FINE CHIPPENDALE CURLY MAPLE TALL-CASE CLOCK** *PENNSYLVANIA, C. 1780*

The arched and painted dial with phases of the moon, minute and date registers above a waisted case with fluted quarter columns continuing to a molded base with ogee bracket feet. *Height* 7 *feet* 9 *inches* (2 *meters* 36 *cm.*)

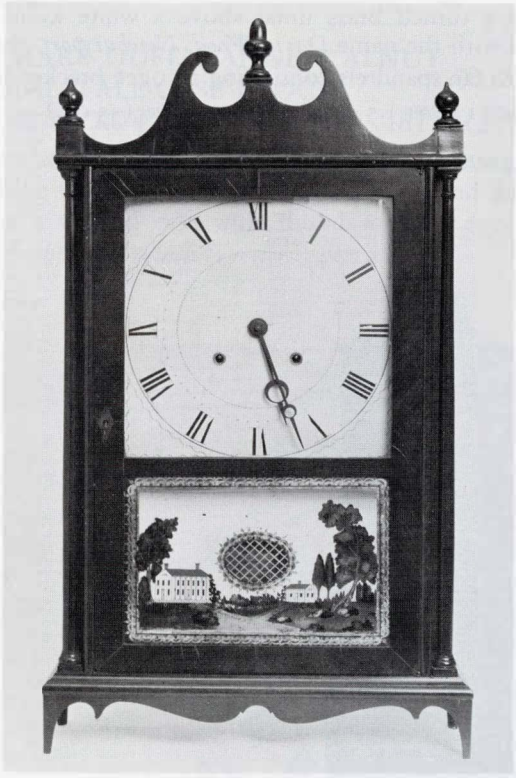
Note: Works inscribed *Osborne.*

See illustration

■ **1162 GOOD FEDERAL INLAID MAHOGANY PILLAR-AND-SCROLL SHELF CLOCK**
E. TERRY AND SONS, PLYMOUTH, CONNECTICUT, C. 1825

Bears maker's label on the interior. *Height* 30 *inches* (76 *cm.*); *width* 17 *inches* (43 *cm.*)

See illustration



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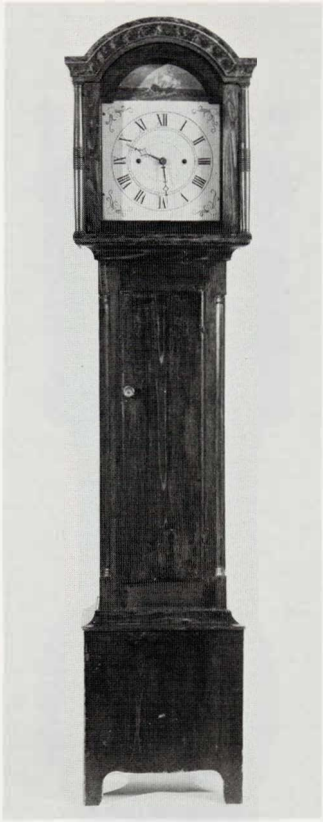


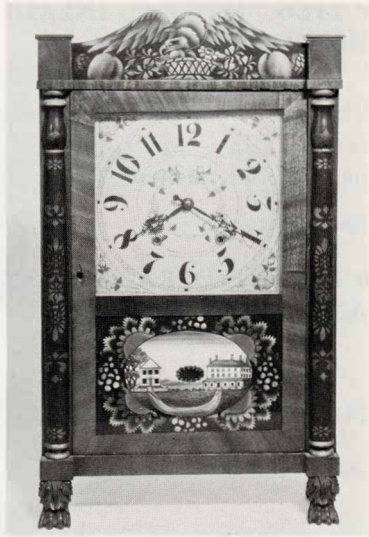
[1163]

■ **1163 FEDERAL PAINTED AND DECORATED PINE TALL-CASE CLOCK**

CONNECTICUT, C. 1830

The bonnet hood with sponge-decorated coved cornice above a painted dial with the scene of a fully-rigged ship in a stormy sea, the waisted case with thumb-molded door and flanking rounded corner columns continuing to a plain base and bracket feet. Has wooden works. *Height* 6 *feet* 4 *inches* (1 *meter* 93 *cm.*)

See illustration



[1164]

[1165]

■ **1164 FEDERAL INLAID AND STENCILED MAHOGANY SHELF CLOCK**

RILEY WHITING, WINCHESTER, CONNECTICUT, C. 1825

The white-painted dial, beneath a stenciled figure of a spread-winged American eagle, an *églomisé* panel below depicting houses in a rural setting. Has wooden works. Restored. *Height* 29 *inches* (73.6 *cm.*); *width* 17 *inches* (46.1 *cm.*)

See illustration

■ **1165 FEDERAL STYLE INLAID MAHOGANY MINIATURE TALL-CASE CLOCK**

The bonnet hood with pierced fret above an arched dial containing a rocking ship and having floral-painted spandrels, the crossbanded waisted case above a conforming base. *Height* 4 *feet* 5 *inches* (1 *meter* 34.6 *cm.*)

See illustration

■ **1166 FEDERAL INLAID MAHOGANY BANJO CLOCK** *A. WILLIARD, JR., BOSTON, 1820–25*

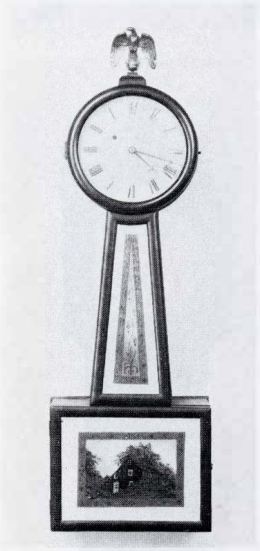
The drum clock with white-painted dial, above a waisted case centering an *églomisé* panel, a rectangular *églomisé* panel below depicting a rural scene. Restored. *Height* 32 *inches* (82.5 *cm.*)

See illustration

■ **1167 FEDERAL INLAID MAHOGANY PILLAR-AND-SCROLL SHELF CLOCK** *ELI & SAMUEL TERRY, PLYMOUTH, CONNECTICUT, 1824–27*

Has maker's label. Restored. *Height* 31 *inches* (78.7 *cm.*)

See illustration



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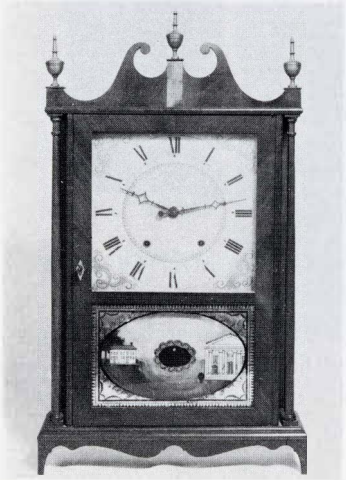

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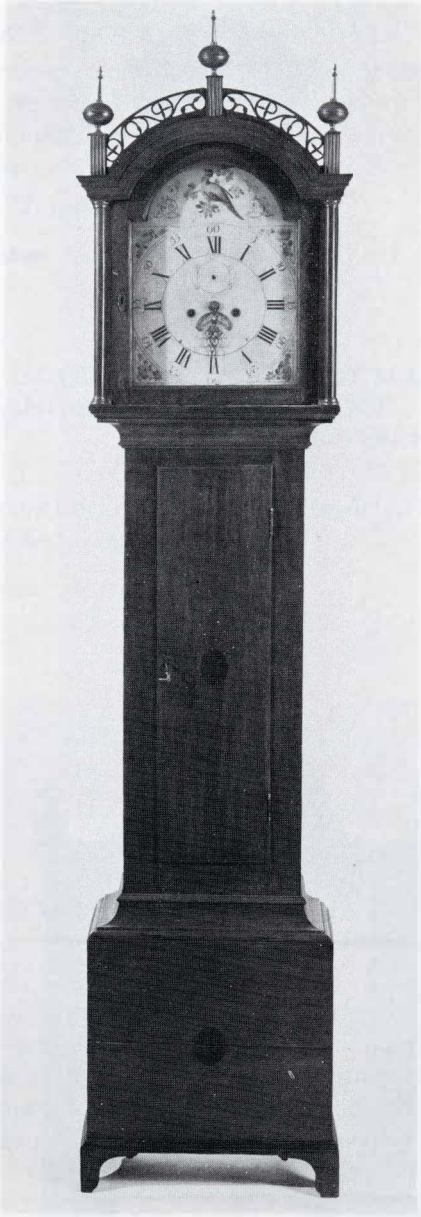
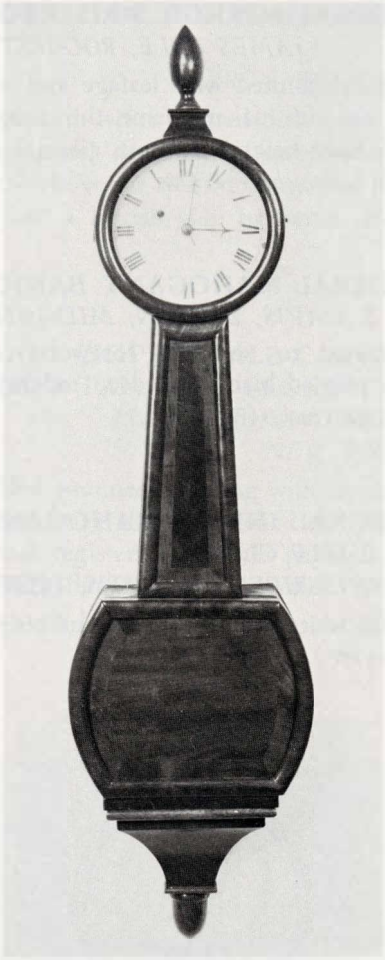


[1168]

■ **1168 FEDERAL INLAID CHERRYWOOD TALL-CASE CLOCK** *DAVID WOOD, NEWBURYPORT, MASSACHUSETTS, C. 1810*

The bonnet hood with pierced fret above an arched and painted dial with date register and maker's name, the waisted case with thumb-molded door centering an inlaid roundel. *Height* 7 *feet* 2 *inches* (2 *meters* 18.5 *cm.*)

See illustration



[1169]

■ **1169 FEDERAL INLAID MAHOGANY BANJO CLOCK** *AARON WILLARD, BOSTON, C. 1820*

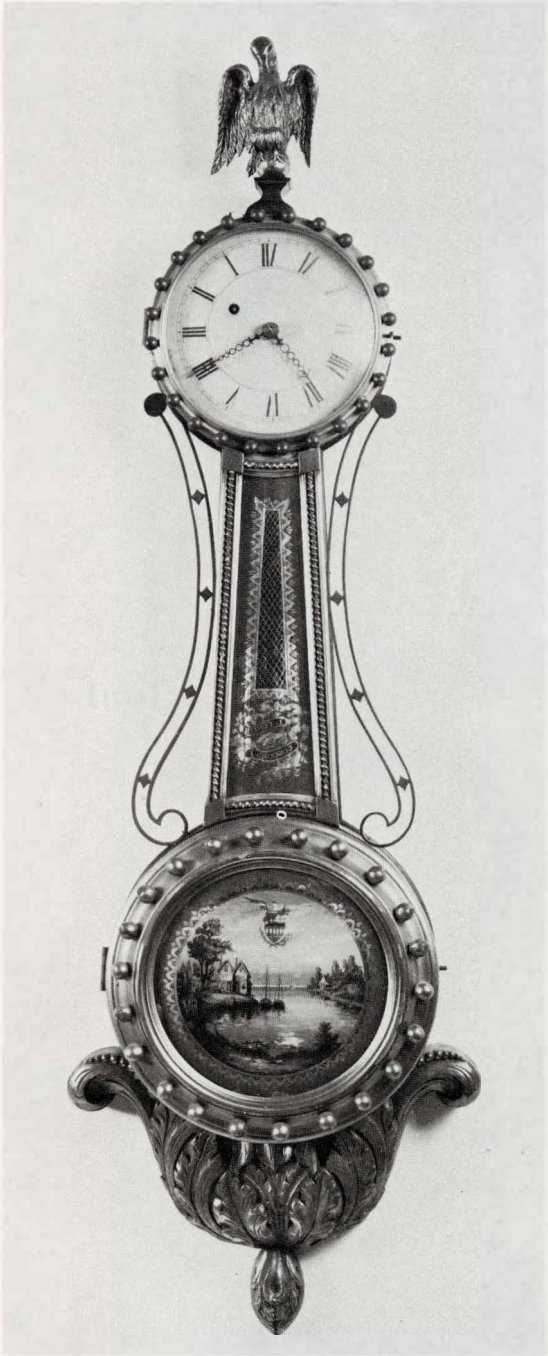
The drum clock with white-painted dial and waisted case. *Height* 40½ *inches* (1 *meter* 3 *cm.*)

See illustration

■ **1170 FEDERAL GILTWOOD AND GESSO GIRANDOLE CLOCK** *INSCRIBED L. CURTIS, CONCORD*

The drum clock with white-painted dial and wasted case centering an *églomisé* panel above a convex *églomisé* panel depicting a river scene and spread-winged American eagle and shield. *Height* 44 *inches* (1 *meter* 11.8 *cm.*)

See illustration



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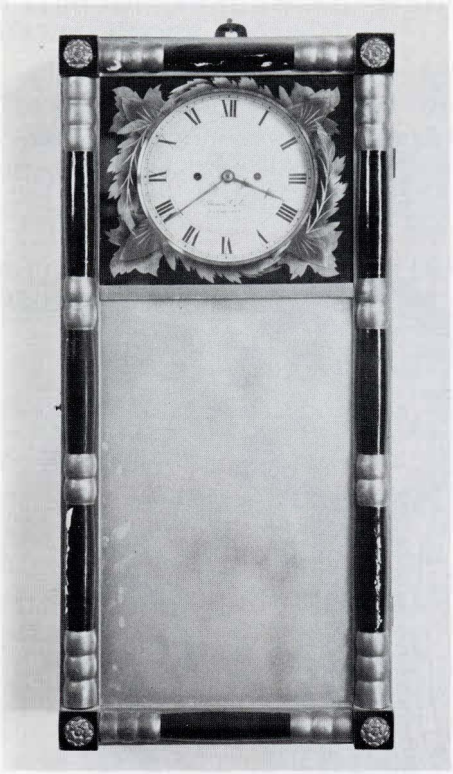


[1171]

■ 1171 **FEDERAL MIRROR WALL CLOCK**

JAMES COLE, ROCHESTER, 1820–25

The *églomisé* panel painted with leafage and surrounding a white-painted dial with maker's name, the mirror painted and decorated with black heightened with gilding. *Églomisé* panel restored. *Height* 29¼ *inches* (74.3 *cm.*)

See illustration

■ 1172 **FEDERAL MAHOGANY BANJO CLOCK**

HOWARD & DAVIS, BOSTON, MID-19TH CENTURY

The case, grained to simulate rosewood centering the *églomisé* panels painted black and deep red heightened with gilding. *Height* 32¼ *inches* (82 *cm.*)

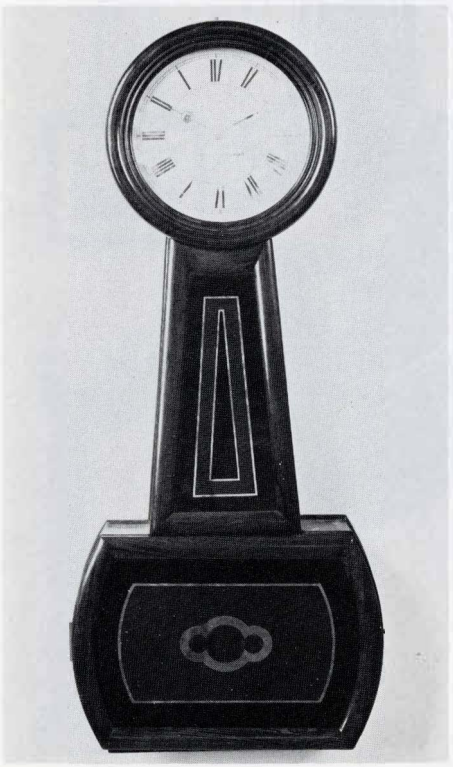
See illustration

■ 1173 **FEDERAL INLAID MAHOGANY DISH-DIAL SHELF CLOCK**

INSCRIBED L. CURTIS, PATENT, C. 1820

A lyre case with white-painted dial and maker's name. *Height* 33¼ *inches* (84.5 *cm.*)

See illustration



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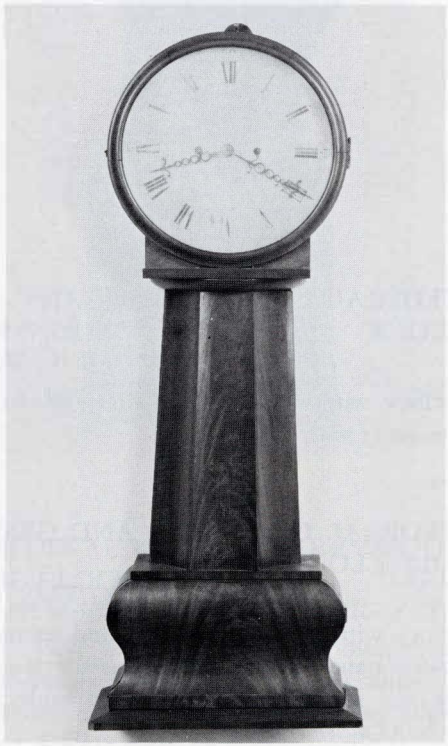


[1173]

■ 1174 FEDERAL INLAID MAHOGANY BANJO CLOCK *INSCRIBED AARON WILLARD, BOSTON*

The drum clock with white-painted dial above a case centering an *églomisé* panel depicting a spread-winged American eagle and shield above an additional *églomisé* panel depicting an American and a British ship in battle. *Height* 39 *inches* (1 *meter*)

See illustration

■ 1175 GOOD CHIPPENDALE CARVED CHERRYWOOD TALL-CASE CLOCK *ISAAC BROKAW, BRIDGE TOWN, NEW JERSEY, C. 1780*

Having a molded swanneck cresting with carved rosettes centering three brass finials above an arched and painted dial with minute and date registers and floral painted spandrels, the waisted case with fluted quarter columns. *Height* 7 *feet* 7¾ *inches* (2 *meters* 33 *cm.*)

See illustration

[1174]

[1175]

[1176]

[1178]

[1179]

[1180]

FURNITURE

Property from the Estate of the Late Florence Hancock Helbert · Philadelphia, Pa.

■ **1176 QUEEN ANNE CARVED WALNUT SIDE CHAIR** *PHILADELPHIA, C. 1750*

Having a spooned back centering a solid vasiform splat, the cabriole legs joined by a flattened shaped stretcher ending in stockinged pad feet. Restored.

See illustration

Property of Sotheby Parke Bernet, Inc.

■ **1177 FEDERAL PAINTED AND PARCEL-GILDED 'BILBOA' WALL MIRROR** *PROBABLY CONTINENTAL, 1790–1810*

Ornamented with Leda and the Swan. *Height* 37 *inches* (94 *cm.*); *width* 16½ *inches* (42.4 *cm.*)

Exhibitions:

On loan to the Society for the Preservation of New England Antiquities, 1950 to 1969.

Property of Various Owners

■ **1178 CHIPPENDALE CURLY MAPLE SLANT-FRONT DESK** *RHODE ISLAND, 1750–70*

The lid opening to a stepped interior with valanced pigeonholes and blocked small drawers above a case with four graduated long drawers. Restored. *Height* 40½ *inches* (1 *meter* 3 *cm.*); *width* 37 *inches* (94 *cm.*)

See illustration

■ **1179 QUEEN ANNE TURNED WALNUT DROP-LEAF TABLE** *PENNSYLVANIA OR SOUTHERN, C. 1760*

On straight-cabriole legs ending in turned feet, two legs swinging out as gate supports. Restored. *Height* 28¾ *inches* (73 *cm.*); *length* 48 *inches* (1 *meter* 22 *cm.*)

See illustration

■ **1180 PAIR OF QUEEN ANNE TURNED MAPLE SLAT-BACK SIDE CHAIRS** *PENNSYLVANIA, 1730–50*

Each with five graduated and arched slats.

See illustration

■ 1181 FEDERAL INLAID MAHOGANY DROP-LEAF DINING TABLE

POSSIBLY PENNSYLVANIA, C. 1800

On square tapering legs with cross-banded cuffs. *Height* 29 *inches* (73.7 *cm.*); *length* 41¾ *inches* (1 *meter* 6 *cm.*)

See illustration

[1181]

■ 1182 FEDERAL INLAID MAHOGANY AND CURLY MAPLE WORK TABLE

MASSACHUSETTS OR NEW YORK, C. 1810

The frieze with single cockbeaded working drawer above a vasiform standard flanked by four columnar supports. *Height* 26½ *inches* (67.2 *cm.*); *width* 20¼ *inches* (51.5 *cm.*)

See illustration

[1182]

■ 1183 CHIPPENDALE MAHOGANY TEA TABLE

PENNSYLVANIA, 1760–80

The circular top tilting and revolving above a bird-cage support and vasiform standard. *Height* 28 *inches* (71 *cm.*); *diameter* 31 *inches* (79 *cm.*)

Provenance:

Purchased from John Kenneth Byard, Norwalk, Connecticut.

See illustration

[1183]

■ 1184 CHIPPENDALE CURLY MAPLE CHEST OF DRAWERS *RHODE ISLAND, 1770–90*

Having four beaded and graduated drawers; on flaring bracket feet. Some repairs. *Height* 35¼ *inches; width* 38½ *inches* (89.5 x 97.8 *cm.*)

See illustration

[1184]

[1185]

[1186]

[1187]

Property of a New Jersey Private Collector

■ **1185 FEDERAL GILTWOOD AND GESSO WALL MIRROR** *NEW ENGLAND, 1810–20*

The *églomisé* panel depicting a rural cottage. *Height* 22 *inches* (56 *cm.*); *width* 13 *inches* (33 *cm.*)

See illustration

■ **1186 FEDERAL CURLY MAPLE SCHOOLMASTER'S DESK** *NEW ENGLAND, CIRCA 1800*

The hinged slant lid opening to a well with pigeonholes above a case with a single drawer. *Height* 36¼ *inches* (94.5 *cm.*); *width* 31 *inches* (78.7 *cm.*)

See illustration

■ **1187 FEDERAL PINE AND MAPLE TAVERN TABLE** *PROBABLY CONNECTICUT, C. 1800*

On square tapering splayed legs. *Height* 27¾ *inches* (70.5 *cm.*); *length* 31¼ *inches* (71.5 *cm.*)

See illustration

■ **1188 QUEEN ANNE PAINTED MAPLE BANNISTER-BACK SIDE CHAIR** *CONNECTICUT, C. 1725*

Painted black. Has rush seat.

See illustration

[1188]

■ **1189 FEDERAL INLAID MAHOGANY WASH STAND** *NEW YORK, 1810–20*

With hinged lid opening to an interior pierced for basin and soap receptacles above a case with one mock, and one working drawer and lower cupboard section. *Height* 35 *inches* (89 *cm.*); *width* 16 *inches* (40.5 *cm.*)

See illustration

[1189]

■ **1190 FEDERAL PAINTED AND GRAINED COMMODE CHAIR**

PROBABLY PENNSYLVANIA, C. 1820

Retains original black-grained decoration on a red ground; the whole heightened with yellow ochre.

See illustration

[1190]

■ **1191 FEDERAL CURLY MAPLE BUTLER'S DESK** *NEW YORK OR PENNSYLVANIA, 1815–25*

Having a cockbeaded fall front opening to reveal an arrangement of valanced pigeonholes and small drawers, the case with three graduated long drawers above a valanced apron continuing to turned feet. Restored. *Height* 44¾ *inches* (1 *meter* 13.5 *cm.*); *width* 40 *inches* (1 *meter* 1.5 *cm.*)

■ **1192 WINDSOR STYLE FAN-BACK WRITING ARMCHAIR**

The seat containing a working drawer.

See illustration

[1192]

[1193]

■ **1193 CHIPPENDALE PAINTED PINE AND TULIP POPLAR WALL CUPBOARD**

PENNSYLVANIA, C. 1780

The superstructure with two molded shelves above an outthrust working surface, a small drawer flanked by paneled cupboard doors opening to a shelved interior below. Retains traces of old red stain. *Height* 6 *feet* (1 *meter* 83 *cm.*); *width* 4 *feet* 8 *inches* (1 *meter* 42.3 *cm.*)

See illustration

[1194]

■ 1194 CHIPPENDALE PAINTED POPLAR LIFT-TOP BLANKET CHEST

PENNSYLVANIA, 1760–80

The molded lid opening to a deep well with till above a case with mid-molding and two thumb-molded small drawers. Retains traces of old paint. *Height* 28 *inches* (71 *cm.*); *length* 4 *feet* 1 *inch* (1 *meter* 23.2 *cm.*)

See illustration

■ 1195 QUEEN ANNE CURLY MAPLE FLAT-TOP HIGHBOY *CONNECTICUT, 1750–70*

In two parts: the upper with molded cornice above two thumb-molded short drawers, four graduated long drawers below, the lower section with fan-carved central drawer flanked by four short drawers. Restored. *Height* 5 *feet* 6 *inches* (1 *meter* 68 *cm.*); *width* 39 *inches* (99 *cm.*)

See illustration

[1195]

[1196]

■ 1196 GOOD QUEEN ANNE TURNED MAPLE AND PINE SIDE CHAIR

HUDSON RIVER VALLEY, 1730–40

Having a yoked crest rail and solid vasiform splat above the original splint seat.

See illustration

■ 1197 CHIPPENDALE CHERRYWOOD AND TULIP POPLAR LINEN PRESS

NEW JERSEY, 1770–90

In two parts: the upper with arched and paneled double cupboard doors opening to a shelved interior; the lower section with three thumb-molded long drawers. Restored. *Height* 6 *feet* 2 *inches* (1 *meter* 88 *cm.*); *width* 43½ *inches* (1 *meter* 15 *cm.*)

See illustration

[1197]

■ 1198 CHIPPENDALE MAHOGANY ARMCHAIR

MASSACHUSETTS, 1760–80

Having a pierced splat and deeply valanced apron.

[1199]

■ 1199 CHIPPENDALE MAPLE CHEST OF DRAWERS *NEW ENGLAND, C. 1780*

The case with two thumb-molded short drawers above three graduated long drawers. Turned feet of later date. *Height* 41 *inches* (1 *meter* 4 *cm.*); *width* 38¼ *inches* (97.2 *cm.*)

See illustration

[1200]

■ 1200 CHIPPENDALE CARVED MAHOGANY SECRETARY BOOKCASE

MASSACHUSETTS, 18TH/19TH CENTURY

In two parts: the upper with molded swanneck cresting centering a pierced cartouche above a scrollboard with applied cockleshell and grasses, paneled double cupboard doors opening to an interior with valanced document sections and two adjustable shelves below; the lower section with thumb-molded lid opening to an interior with blocked- and fan-carved small drawers, valanced pigeonholes, flanking a central fan carved prospect drawer opening to reveal two additional small drawers, the case with four graduated long drawers. Extensively recarved. *Height* 9 *feet* ½ *inches* (2 *meters* 76 *cm.*); *width* 44½ *inches* (1 *meter* 13 *cm.*)

See illustration

[1201]

■ 1201 CHIPPENDALE PAINTED PINE DOWER CHEST *PENNSYLVANIA, DATED 1810*

Having a thumb-molded lid opening to a deep well with till above a case inscribed *F I M L* and the date *1810*, two thumb-molded drawers below. Retains traces of old red paint. *Height* 29 *inches* (73.7 *cm.*); *length* 4 *feet* ½ *inch* (1 *meter* 23.2 *cm.*)

See illustration

■ 1202 FEDERAL CARVED AND INLAID MAHOGANY WALL MIRROR

AMERICAN OR ENGLISH, 1780–1800

Having a scrolled cresting and conforming pendant, the rectangular plate with molded slip and line inlay. *Height* 38½ *inches* (97.7 *cm.*); *width* 20¼ *inches* (51.5 *cm.*)

[1203]

■ 1203 WINDSOR STYLE FAN-BACK ARMCHAIR

The molded saddle seat on baluster-turned legs ending in blunt-arrow feet.

See illustration

■ 1204 FEDERAL GILTWOOD AND GESSO WALL MIRROR *CIRCA 1810*

Crested with a spread-winged American eagle, floral and leaf swags falling from its beak. *Height* 5 *feet* 1 *inch* (1 *meter* 55 *cm.*); *width* 26⅜ *inches* (67 *cm.*)

■ 1205 CHIPPENDALE PINE CHEST OF DRAWERS *MASSACHUSETTS, C. 1770*

The oblong top with molded edge above a case with four thumb-molded long drawers. Feet restored. *Height* 40 *inches* (1 *meter* 1.5 *cm.*); *width* 36¾ *inches* (93.4 *cm.*)

See illustration

[1205]

[1206]

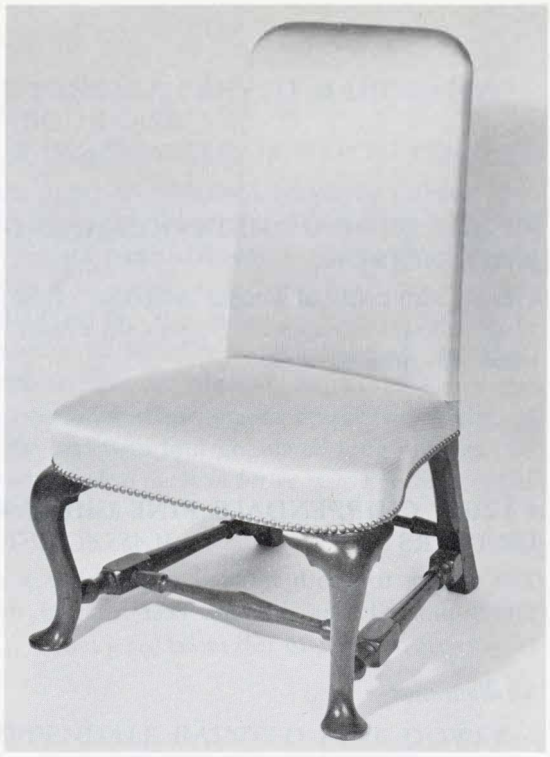
■ 1206 FINE QUEEN ANNE CURLY MAPLE KAS *HUDSON RIVER VALLEY, 1720–40*

Having a deeply molded cornice above paneled cupboard doors opening to an interior with three shelves, the divider molding above a single thumb-molded long drawer continuing to large bun feet, retaining their original grained decoration. *Height* 6 *feet* (1 *meter* 83 *cm.*); *width* 5 *feet* 5½ *inches* (1 *meter* 66.4 *cm.*)

Note: Found in Pompton Plains, New Jersey.

See illustration

[1208]



[1207]

Property of Sotheby Parke Bernet, Inc.

■ **1207 RARE QUEEN ANNE WALNUT SLIPPER CHAIR** *BOSTON, MASSACHUSETTS, 1730–50*

Having a canted back and balloon seat upholstered in beige fabric; on cabriole legs with blocked-and-turned stretchers continuing to pad feet.

Note: This chair originally came from the Cooper house, Linnaean Street, Cambridge, Massachusetts, passing from the Cooper family to its last owner in 1932.

See illustration

Property of Mr. James Wilder Greene, New York

■ **1208 IMPORTANT CHIPPENDALE CARVED MAHOGANY SCROLL-TOP CHEST-ON-CHEST** *MASSACHUSETTS, PROBABLY SALEM, 1760–80*

In two parts: the upper containing a small drawer above an arched and shaped long drawer and five graduated long drawers; the lower section with four blocked and graduated long drawers. Brasses appear to be original. Restoration to drawer bottoms and base. *Height* 8 *feet* 8 *inches* (2 *meters* 64 *cm.*); *width* 44½ *inches* (1 *meter* 32 *cm.*)

Provenance:

Descended in the Greene family of Worcester, Massachusetts, whose ancestors were involved in whaling in Salem and New Bedford.

See illustration

Property of Various Owners

■ 1209 CHIPPENDALE CHERRYWOOD SLANT-FRONT DESK

NEWPORT, RHODE ISLAND, 1760–80

The thumb-molded hinged lid opening to an interior with valanced pigeonholes and small drawers above two cyma curved long drawers, the case with four graduated long drawers. Feet restored. *Height* 43 *inches* (1 *meter* 10.5 *cm.*); *width* 37¾ *inches* (95.8 *cm.*)

See illustration

[1209]

■ 1210 CHIPPENDALE MAHOGANY WING ARMCHAIR *PHILADELPHIA, 1760–80*

The serpentine crest, out-scrolling arms and loose cushion upholstered in floral brocade; on chamfered square stretchered legs ending in Marlborough feet. Feet restored.

Provenance:

Purchased from Ginsburg & Levy, Inc., New York.

See illustration

[1210]

■ 1211 QUEEN ANNE PAINTED MAPLE BANNISTER-BACK ARMCHAIR

NEW ENGLAND, PROBABLY MASSACHUSETTS, CIRCA 1720

With scrolled crest and ram's-head arms continuing to a rush seat. Restored.

See illustration

[1211]

■ 1212 QUEEN ANNE PINE TWO-DRAWER BLANKET CHEST *RHODE ISLAND, 1720–50*

Having a thumb-molded hinged and cleated lid opening to an interior with deep well and till; the case having two false and two working drawers. Brasses appear to be original. *Height* 39 *inches* (99 *cm.*); *width* 38½ *inches* (97.7 *cm.*)

[1213]

[1214]

■ 1213 FEDERAL INLAID MAHOGANY SERPENTINE-FRONT SIDEBOARD

NEW YORK, 1790–1810

The case with a bowed frieze drawer above comformingly shaped double cupboard doors flanked by concave cupboard doors opening to bottle compartments. *Height* 40 *inches* (1 *meter* 1.5 *cm.*); *length* 6 *feet* (1 *meter* 83 *cm.*)

See illustration

■ 1214 RARE QUEEN ANNE CURLY MAPLE SLANT-FRONT DESK *RHODE ISLAND, 1725–40*

The thumb-molded hinged lid opening to an interior with valanced pigeonholes and small drawers centering a prospect door opening to additional small drawers, the whole above a concealed well, the case with two short and two long drawers. Some restoration. *Height* 39½ *inches* (1 *meter*); *width* 36 *inches* (91.5 *cm.*)

See illustration

■ 1215 WILLIAM AND MARY PINE TWO-DRAWER BLANKET CHEST

RHODE ISLAND, 1720–40

Having a molded hinged lid opening to a deep well; the case with two false and two graduated working drawers. *Height* 44 *inches* (1 *meter* 11.8 *cm.*); *width* 38 *inches* (96.5 *cm.*)

Property of Sotheby Parke Bernet, Inc.

■ **1216 CHIPPENDALE WALNUT AND PARCEL-GILDED WALL MIRROR**
PROBABLY AMERICAN, 1760–1800

The upright frame with carved and gilded slip beneath a scrolled cresting centering a parcel-gilded phoenix bird continuing to a scrolled base. *Height* 39 *inches* (99 *cm.*); *width* 21 *inches* (53.6 *cm.*)

[1217]

Property of Various Owners

■ **1217 FEDERAL INLAID MAHOGANY TWO-PART DINING TABLE**

Having two D-shaped ends and plain frieze; on square tapering legs. Four legs swinging out as gate supports. Has three leaves. *Height* 28½ *inches* (73.5 *cm.*); *extreme length* 8 *feet* 9½ *inches* (2 *meters* 68 *cm.*)

See illustration

[1218]

■ **1218 SET OF SIX FEDERAL CARVED MAHOGANY SIDE CHAIRS** *CIRCA 1800*

Each with square backs, the crestrail with a central carved florette flanked by vertical fluting; on molded square tapering legs.

Provenance:
Purchased from Israel Sack, Inc., New York.

See illustration

■ **1219 RARE QUEEN ANNE CARVED WALNUT CHEST-ON-FRAME** *PENNSYLVANIA, PROBABLY CHESTER COUNTY, 1740–60*

The chest with three short thumb-molded drawers each opened by a concealed locking device above four graduated long drawers. *Height* 5 *feet* 2 *inches* (1 *meter* 57.5 *cm.*); *width* 39½ *inches* (1 *meter*)

Provenance:
Purchased from Israel Sack, Inc., New York.

See illustration

[1219]

[1220]

■ 1220 GOOD CHIPPENDALE CARVED MAHOGANY CHEST OF DRAWERS

NEW YORK, 1760–80

The case with four thumb-molded long drawers continuing to claw-and-ball feet in front, bracket feet in the rear. Some restoration. *Height* 32½ *inches* (82.5 *cm.*); *width* 38 *inches* (96.5 *cm.*)

See illustration

[1221]

■ 1221 FEDERAL MAHOGANY WORK TABLE

BOSTON, MASSACHUSETTS, C. 1815

The case with hinged top opening to a hinged green baize-lined panel, two drawers below flanked by fluted stiles, on slender, turned legs. *Height* 30½ *inches* (77.5 *cm.*); *width* 20½ *inches* (52 *cm.*)

See illustration

[1222]

■ 1222 GOOD FEDERAL CARVED MAHOGANY SERVER

NEW YORK, 1810–20

The oblong top with outset corners and reeded edge above two frieze drawers and a long drawer. Some restoration. *Height* 36½ *inches* (92.7 *cm.*); *width* 36 *inches* (91.3 *cm.*)

See illustration

[1223]

■ 1223 FINE FEDERAL INLAID MAHOGANY SERPENTINE CARD TABLE

MASSACHUSETTS, 1790–1810

The shaped top above an inlaid frieze with central floral reserve flanked by inlaid conch shells; on square tapering legs with crossbanded cuffs. One swinging out as gate support. *Height* 29½ *inches* (75 *cm.*); *length* 36 *inches* (91.5 *cm.*)

See illustration

■ 1224 CHIPPENDALE BIRCH SERPENTINE-FRONT CHEST OF DRAWERS

MASSACHUSETTS, 1760–80

The case with four graduated serpentine-fronted long drawers, all with cockbeaded surrounds. Restorations to top and feet. *Height* 32 *inches* (82 *cm.*); *length* 38 *inches* (97 *cm.*)

See illustration

[1224]

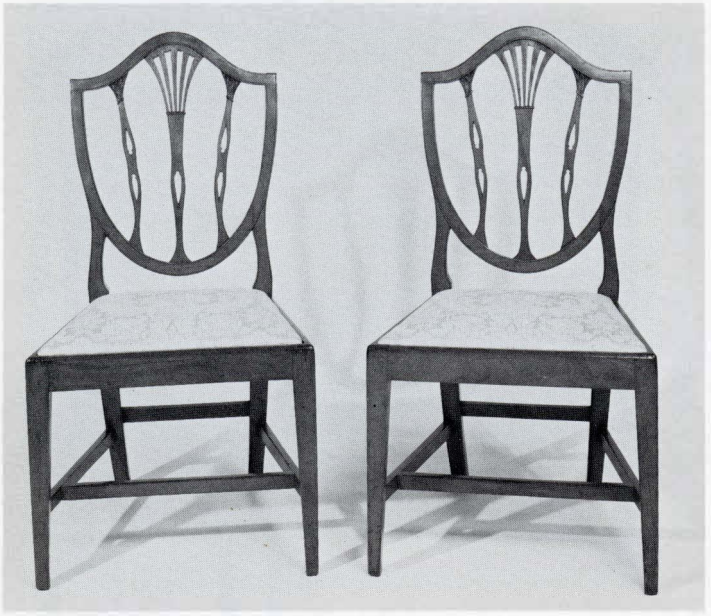
■ 1225 FINE FEDERAL INLAID MAHOGANY SERPENTINE-FRONT SIDEBOARD

NEW YORK, 1790–1810

The serpentine top above a conformingly shaped frieze containing four small drawers centering inlaid fan paterae, bowed cupboard doors flanked by incurvate cupboard doors, all with fan spandrels below; the whole on six faceted tapering legs. *Height* 41 *inches* (1 *meter* 4.4 *cm.*); *length* 6 *feet* 3 *inches* (1 *meter* 90.7 *cm.*)

See illustration

[1225]



[1226]

Property of a New York Private Collector

■ **1226 FINE PAIR OF FEDERAL CARVED MAHOGANY SIDE CHAIRS** *SALEM, MASSACHUSETTS, 1790–1810*

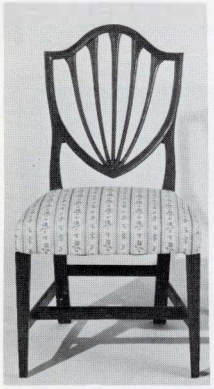
Slip seats upholstered in yellow damask.

Provenance:

The Rogers family, Salem, Massachusetts. Purchased from Roland B. Hammond, Inc., North Andover, Massachusetts.

Note: A set of chairs with backs of similar design is illustrated in *Antiques,* March, 1953, page 349. Additionally, a similar set may be found in Winchester, *The Antiques Treasury,* New York, 1959, p. 85; as well as Edgar G. Miller, *American Antiques Treasury,* Vol. I, New York, 1937, pl. 220.

See illustration



[1227]

■ **1227 FEDERAL INLAID MAHOGANY SIDE CHAIR** *MASSACHUSETTS, 1790–1810*

On molded square tapering legs.

See illustration

Property of Mr. and Mrs. Edson B. Hitchcock, Southbury, Connecticut

■ **1228 FINE FEDERAL CARVED MAHOGANY WRITING STAND** *LABELED JOHN NEEDLES, BALTIMORE, C. 1825*

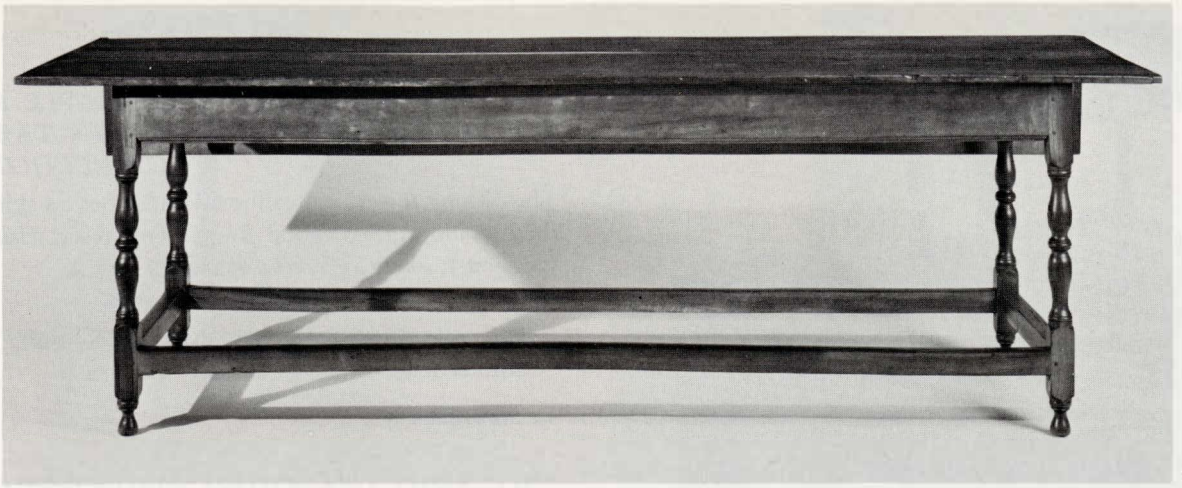
The case fitted with a crossbanded upper drawer opening to an interior with baize-lined writing flap, small compartments and ebonized pencil holder, another drawer below with maker's label flanked by leaf-carved quarter columns and supported on a vasiform standard swiveling above animal-paw feet. *Height* 28 *inches* (72.5 *cm.*); *width* 21¾ *inches* (85.2 *cm.*)

Provenance:

The collection of Mr. and Mrs. C. S. Bull, Middlebury, Connecticut.

See illustration

[1228]



[1229]

■ **1229 QUEEN ANNE TURNED CHERRYWOOD TAVERN TABLE OF RARE LARGE SIZE** *CONNECTICUT, PROBABLY WOODBURY AREA, C. 1750*

The oblong top with breadboard ends and short drop leaf above a skirt containing a single thumb-molded working drawer on one end, and molded apron; on ring-turned legs joined by box stretchers. *Height 27⅞ inches* (70.7 *cm.*); *length 7 feet 4 inches* (2 *meters* 24.5 *cm.*)

Provenance:

The collection of Mr. and Mrs. C. S. Bull, Middlebury, Connecticut.

Note: In order to correct warping the top was reset and the breadboard ends replaced. Probably at the same time, the short drop leaf was added.

See illustration

■ **1230 IMPORTANT SET OF TEN QUEEN ANNE MAPLE AND TURNED ASH RUSH-SEAT CHAIRS** *CONNECTICUT OR MASSACHUSETTS, 1730–50*

An assembled set, comprising eight virtually identical side chairs and two armchairs, each with yoked crestrail above molded stiles and spooned vasiform splats, the rush seats continuing to blocked- and vase-turned legs centering a bead-and-reel frontal stretcher.

Provenance:

The collection of Mr. and Mrs. C. S. Bull, Middlebury, Connecticut.

See illustration

[1230]

[1231]

■ 1231 GOOD QUEEN ANNE MAPLE AND TURNED CHERRYWOOD TAVERN TABLE

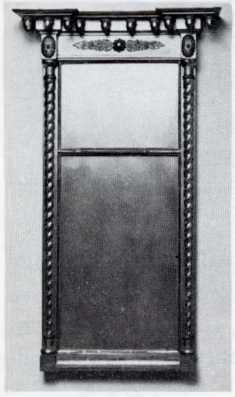
CONNECTICUT, 1730–50

The oblong top with breadboard ends above a skirt with single drawer and turned wood knob. Top reset. *Height* 27 *inches* (68.5 *cm.*); *length* 41¾ *inches* (1 *meter* 6 *cm.*)

Provenance:

The collection of Mr. and Mrs. C. S. Bull, Middlebury, Connecticut.

See illustration



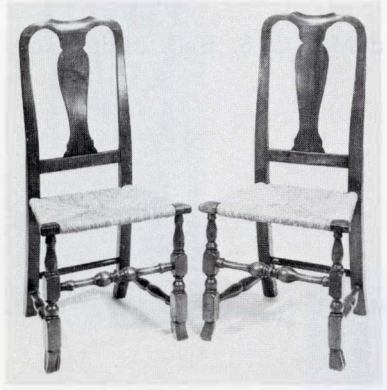
[1232]

■ 1232 FEDERAL GILTWOOD WALL MIRROR

PROBABLY MASSACHUSETTS, 1800–20

Having a 'broken' cornice hung with acorn drops, the frame with spiral-twist molding. Together with another Federal gilt-wood wall mirror with *églomisé* panel depicting a cottage scene. 2 *pieces. Height* 35¾ *inches* (90.8 *cm.*); *width* 15⅛ *inches* (38.3 *cm.*)

See illustration



[1233] [1234]

Property of Various Owners

■ 1233 QUEEN ANNE MAPLE RUSH-SEAT SIDE CHAIR *NEW ENGLAND, C. 1750*

See illustration

■ 1234 QUEEN ANNE MAPLE RUSH SEAT SIDE CHAIR *NEW ENGLAND, C. 1750*

See illustration

[1235]

■ 1235 CHIPPENDALE WALNUT SOFA

PENNSYLVANIA, 1780–1810

Upholstered in red velvet. *Length* 6 *feet* 8 *inches* (2 *meters* 3 *cm.*)

See illustration

[1236]

■ **1236 CHIPPENDALE MAHOGANY DISH-TOP CANDLESTAND** *PHILADELPHIA, 1760–80*

Height 26¼ *inches* (68 *cm.*); *diameter* 20 *inches* (50.8 *cm.*)

See illustration

■ **1237 FINE CHIPPENDALE WALNUT CHEST OF DRAWERS** *MASSACHUSETTS, PROBABLY SALEM, 1760–80*

The case with four graduated long drawers. *Height* 34½ *inches* (87.5 *cm.*); *width* 39½ *inches* (1 *meter*)

See illustration

[1237]

[1238]

■ **1238 IMPORTANT PILGRIM CENTURY TURNED ASH AND OAK CARVER ARMCHAIR** *MASSACHUSETTS, PROBABLY PLYMOUTH AREA, CIRCA 1675*

The posts with acorn finials centering three ring-turned splats continuing to a rush seat.

Provenance:

The collection of Arthur Foster, Hartford, Connecticut. Formerly in the collection of William Coburn, Boston, Massachusetts

Exhibitions:

Boston, Massachusetts, The Museum of Fine Arts, June, 1971 through November 1972.

See illustration

[1239]

[1240]

■ **1239 FINE AND RARE QUEEN ANNE TURNED MAPLE GATE-LEG TABLE**

RHODE ISLAND, 1740–50

The oblong top bowed at both ends flanked by half-round drop leaves above a single frieze drawer and ring- and baluster-turned legs ending in button feet. *Height* 27 *inches* (60.5 *cm.*); *length* 48¼ *inches* (1 *meter* 22.5 *cm.*)

Provenance:

Formerly in the collection of William Coburn, Boston, Massachusetts.

Exhibitions:

Boston, Massachusetts, The Museum of Fine Arts, June, 1971 through November, 1972.

See illustration

■ **1240 FINE QUEEN ANNE CARVED CURLY MAPLE FLAT-TOP HIGHBOY**

MASSACHUSETTS, 1740–60

In two parts: the upper with an arrangement of five graduated long drawers, the lower with a frieze drawer, fan-carved central drawer and flanking short drawers. *Height* 6 *feet* 3 *inches* (1 *meter* 90.5 *cm.*); *width* 38½ *inches* (98 *cm.*)

Provenance:

The collection of the late Cornelius C. Moore, Newport, Rhode Island. Sold in these rooms, October 30, 1971, Sale 3259, lot 162.

See illustration

[1241]

■ 1241 **IMPORTANT CHIPPENDALE CARVED MAHOGANY SERPENTINE CARD TABLE**

MASSACHUSETTS, 1770–80

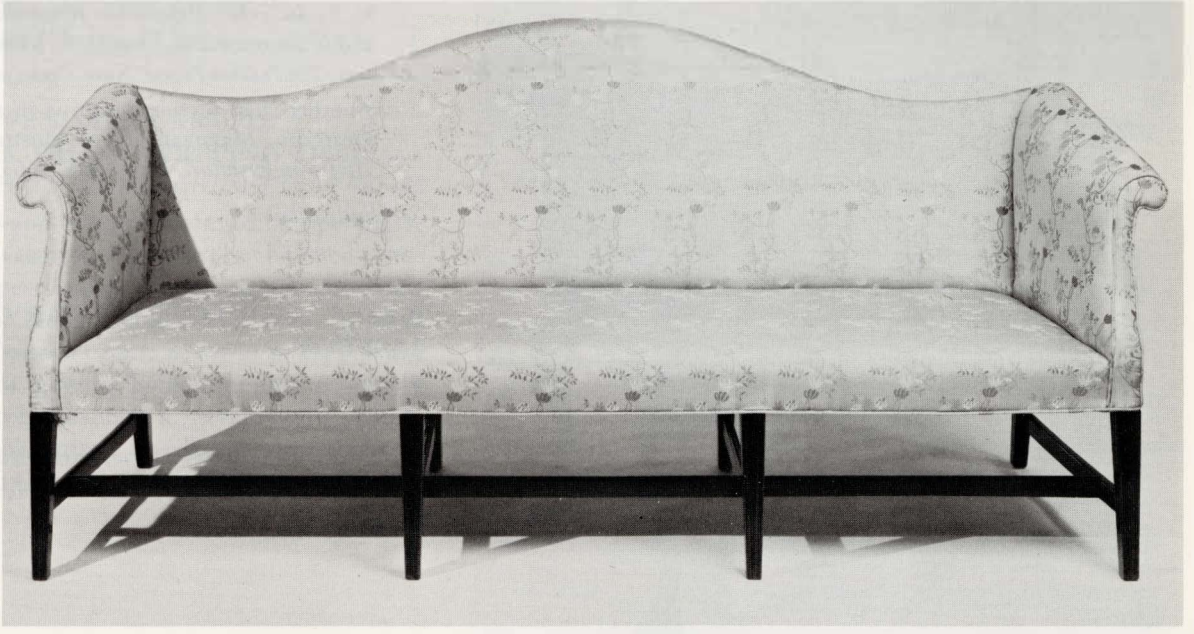
Having a hinged serpentine top with turret corners above a conformingly shaped frieze and gadrooned skirt; the whole on leaf-carved cabriole legs ending in claw-and-ball feet. *Height* 28¾ *inches* (73 *cm.*); *width* 33 *inches* (84 *cm.*)

See illustration

■ 1242 **CHIPPENDALE CARVED MAHOGANY CAMEL-BACK SOFA** *NEW YORK OR MASSACHUSETTS, 1780–1800*

On molded square tapering stretchered legs. Upholstered in floral silk damask. *Length* 6 *feet* 9 *inches* (2 *meter* 11 *cm.*)

See illustration



[1242]

[1243]

■ 1243 CHIPPENDALE CARVED CHERRYWOOD SLANT-FRONT DESK *DELAWARE, 1750–70*

Having a thumb-molded hinged lid opening to an elaborate interior with an upper tier of three blocked and molded drawers, the central one opened by a concealed latch, four small drawers below centering a fan-carved prospect door opening to an interior with valanced removable cupboard section with small drawer, three money drawers behind; the whole flanked by molded document sections, valanced pigeonholes and blocked small drawers, the case with two candle drawers and four graduated long drawers. Some restoration. *Height* 44 *inches* (1 *meter* 13 *cm.*); *width* 40 *inches* (1 *meter* 2.8 *cm.*)

See illustration

[1244]

■ 1244 RARE FEDERAL MAHOGANY EASY CHAIR *ATTRIBUTED TO GEORGE BRIGHT, BOSTON, MASSACHUSETTS, C. 1797*

Of *bergère* type, with vasiform arm supports and ring-turned legs.

Provenance:
The collection of Mrs. Robert E. Simon, Sr., New York.

Note: A chair of identical design is in the collection of the H. F. du Pont Winterthur Museum, Wilmington, Delaware, and is illustrated in Charles F. Montgomery, *American Furniture, The Federal Period*, New York, 1966, pl. 134.

Another chair of this design is in the Henry Ford Museum, Dearborn, Michigan and is illustrated in Helen Comstock, *American Furniture*, New York, 1962, pl. 440.

See illustration

[1245]

■ 1245 CHIPPENDALE CARVED WALNUT LOWBOY *MARYLAND, 1760–70*

Having a thumb-molded oblong top with shaped corners above a frieze drawer; a shell-carved central drawer flanked by small drawers and fluted quarter columns below. Restored. *Height* 28¾ *inches* (73 *cm.*); *width* 34¼ *inches* (87 *cm.*)

See illustration

■ **1246 QUEEN ANNE CURLY MAPLE SLANT-FRONT DESK**

CONNECTICUT OR NEW HAMPSHIRE, 1740–60

The interior with valanced pigeonholes and small drawers above a case with four thumb-molded long drawers, the lower one having a fan-carved device. Restored. *Height* 42 *inches* (1 *meter* 6.5 *cm.*); *width* 36 *inches* (91.5 *cm.*)

See illustration

[1246]

■ **1247 FEDERAL INLAID MAHOGANY BOW-FRONT CARD TABLE**

MASSACHUSETTS, 1790–1810

The shaped top with inlaid edge above a conformingly shaped frieze centering an inlaid oval medallion. *Height* 29 *inches* (73.7 *cm.*); *width* 36 *inches* (91.4 *cm.*)

See illustration

[1247]

Property of Mr. Harcourt Amory, Jr., Pound Ridge, N.J.

■ **1248 FINE CHIPPENDALE CARVED MAHOGANY BLOCK-FRONT WRITING DESK**

NEWBURYPORT, MASSACHUSETTS, 1760–80

Having a thumb-molded and fan-carved hinged lid opening to a stepped interior with valanced pigeonholes, blocked small drawers and central prospect drawer flanked by document sections, the case with four blocked and graduated long drawers. *Height* 43¾ *inches* (1 *meter* 11 *cm.*); *width* 41 *inches* (1 *meter* 4 *cm.*)

Provenance:

Descended in the Chase family of Newburyport from the 18th century to the present owner.

See illustration

[1248]

[1249]

■ **1249 QUEEN ANNE CARVED CHERRYWOOD BONNET-TOP HIGHBOY**

CONNECTICUT, 1750–70

In two parts: the upper with molded swanneck cresting centering three flaming urn finials above a fan-carved central drawer and flanking short drawers, three thumb-molded and graduated long drawers below, the lower section with frieze drawer above a conformingly carved small drawer and flanking short drawers. Some restoration. *Height* 7 *feet* 1 *inch* (2 *meters* 17 *cm.*); *width* 41 *inches* (1 *meter* 4 *cm.*)

See illustration

[1250]

Property of a Massachusetts Gentleman

■ **1250 FINE SET OF ELEVEN FEDERAL INLAID MAHOGANY DINING CHAIRS**

BALTIMORE OR ANNAPOLIS, C. 1790

Each with an oval back ornamented with inlaid pendant bellflowers. Seats upholstered in black haircloth. Together with a matching armchair of later date. 12 *pieces.*

Provenance:

Descended in the Wilson family of Maryland.

Literature:

A virtually identical chair is illustrated in Baltimore Museum of Art, *Baltimore Furniture, 1760–1810,* 1947, pl. 54.

See illustration of two

[1251]

Property of Various Owners

■ 1251 THE PARSONS FAMILY CHIPPENDALE CARVED MAHOGANY CARD TABLE

NEW YORK, C. 1760–80

The deeply serpentined hinged top opening to a playing surface fitted with candle rests and money pockets above a conformingly shaped skirt with grape and leaf-carved apron, the legs carved with leafage and ruffles continuing to claw-and-ball feet. One leg swinging out as gate support and revealing a secret drawer. *Height* 26¾ *inches* (68 *cm.*); *width* 34 *inches* (86.2 *cm.*)

Provenance:

According to family tradition descended in the family of James H. Parsons, New York, from the first part of the nineteenth century to the present owner.

See illustration

■ 1252 **QUEEN ANNE WALNUT SLANT-FRONT DESK** *PENNSYLVANIA, 1725–50*

Having a thumb-molded lid opening to a stepped interior with small drawers, valanced pigeonholes, and fluted document drawers, the center section sliding out to reveal hidden drawers. *Height* 43 *inches* (1 *meter* 9.2 *cm.*); *width* 39½ *inches* (1 *meter* 3 *cm.*)

[1253]

■ 1253 **FINE FEDERAL CARVED MAHOGANY SIDE CHAIR** *RHODE ISLAND, 1780–1800*

The shaped seat on molded square tapering legs with recessed stretchers. Upholstered in brown leather.

See illustration

[1254]

■ 1254 **CHIPPENDALE MAHOGANY SERPENTINE-FRONT CHEST OF DRAWERS** *MASSACHUSETTS, PROBABLY SALEM, 1760–80*

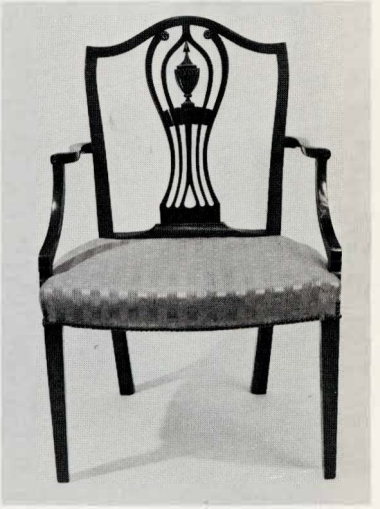
The case with four blocked and serpentined long drawers continuing to a molded base with carved pendant and ogee bracket feet. Restored. *Height* 32 *inches* (81.2 *cm.*); *length* 37 *inches* (95.2 *cm.*)

See illustration

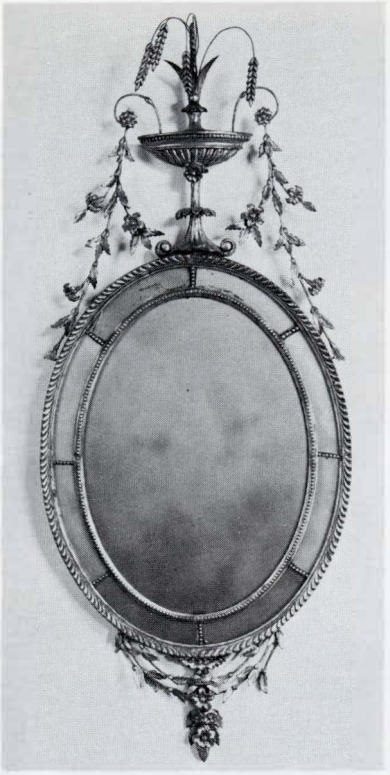
■ 1255 **FINE FEDERAL CARVED MAHOGANY ARMCHAIR** *RHODE ISLAND, 1780–1800*

Having outward-curving arms on curved supports. Upholstered in striped silk.

See illustration



[1255]



[1256]

Property of Richard S. du Pont, Greenville, Delaware

■ **1256 FINE FEDERAL GILTWOOD AND GESSO LOOKING GLASS**

AMERICAN OR ENGLISH, 1790–1800

The oval glass beneath a molded urn filled with wheat sheaves and hung with festoons of flowers and leafage. *Height* 47 *inches* (1 *meter* 19 *cm.*); *width* 19½ *inches* (49.5 *cm.*)

Provenance:

Purchased from Israel Sack, Inc., New York.

See illustration

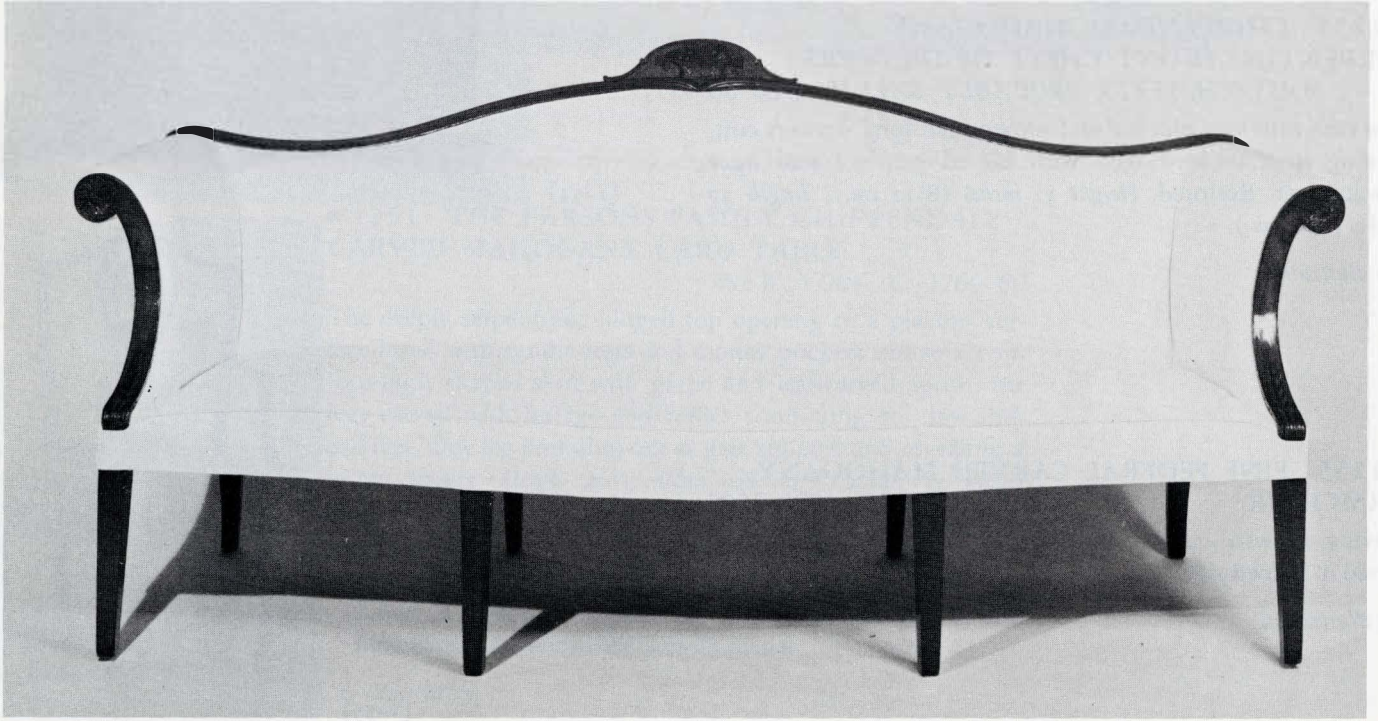
■ **1257 RARE FEDERAL CARVED MAHOGANY CAMEL-BACK SOFA** *CARVING ATTRIBUTED TO SAMUEL MC INTIRE, SALEM, MASSACHUSETTS, C. 1790*

Having a molded and serpentined back rail with a cresting ornamented with a carved fruit and flower-filled basket against a star-punched ground; the scrolled arms with carved foliated pinwheel devices and water leaves; on square tapering legs. Upholstered in white muslin. *Length* 7 *feet* 3½ *inches* (2 *meters* 22.2 *cm.*)

Provenance:

Purchased from Ginsburg & Levy, Inc., New York.

See illustration



[1257]

Property of Mrs. Michael D. Grant, Cedarhurst, New York [1258]

■ 1258 THE READ FAMILY CHIPPENDALE CARVED MAHOGANY BONNET-TOP HIGHBOY

PHILADELPHIA, 1760–80

In two parts: the upper with molded swanneck cresting centering three flaming urn finials above the scrollboard having a single drawer with carved cockleshell and applied grasses, three thumb-molded short drawers, two additional short drawers and three graduated long drawers with flanking fluted quarter columns below; the lower section with a frieze drawer above a shell-carved small drawer and flanking short drawers, the scalloped apron with chip carving continuing to acanthus-carved cabriole legs ending in claw-and-ball feet. Has original brasses. *Height* 7 *feet* 11¼ *inches* (2 *meters* 41.2 *cm.*); *width* 44 *inches* (1 *meter* 11.8 *cm.*)

Provenance:

Descended in the family of George Read, a signer of the Declaration of Independence, and formed part of the furnishings of his house in New Castle, Delaware. Has remained in the family to the present owner.

Note: A paper label affixed to the top board of the lower section inscribed *Rev. J.R. Eckhard, No. 5502 Germantown Ave., Philadelphia, Pa.* Additionally written in script is *R. Eckard, Easton, Pa.* The Eckards are ancestors of the present owner.

See illustration and frontispiece

[1259]

Property of Mr. and Mrs. Charles Weida, Greenwich, Connecticut

■ **1259 SET OF FIVE FEDERAL CARVED MAHOGANY SIDECHAIRS** *NEW YORK, C. 1800*

Together with an armchair of later date. 6 *pieces.*

Provenance:

Purchased from Charles Woolsey Lyon, New York.

See illustration

■ **1260 FEDERAL STYLE CARVED MAHOGANY ARMCHAIR**

Similar to the preceding lot, but with serpentine seat and molded legs.

■ **1261 FEDERAL INLAID MAHOGANY SERVING TABLE** *NEW YORK, 1790–1810*

The crossbanded oblong top with ovolo corners above a conformingly shaped frieze with a long drawer and flanking short drawers, all inlaid with paterae. Restored. *Height* 35 *inches* (89 *cm.*); *length* 5 *feet* 8¾ *inches* (1 *meter* 74.5 *cm.*)

Provenance:

Purchased from Charles Woolsey Lyon, New York.

See illustration

[1261]

■ 1262 **FEDERAL GILTWOOD AND GESSO GIRANDOLE MIRROR**

AMERICAN OR ENGLISH, 19TH CENTURY

Crested with a spread-winged American eagle, a gilt-metal chain in its beak ending in tassles; the whole above a base with stylized leafage. Restored. *Height* 41 *inches* (1 *meter* 4 *cm.*); *width* 29 *inches* (13.7 *cm.*)

See illustration

[1262]

■ 1263 **FINE SET OF THREE FEDERAL INLAID MAHOGANY SIDE CHAIRS**

BALTIMORE OR ANNAPOLIS, 1790–1810

Each with oval back, the central splat pierced and inlaid with pendant bellflowers. Slip seat upholstered in pink damask.

See illustration

[1263]

[END OF SALE]

NOTES

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AMERICAN HERITAGE SOCIETY AUCTION OF AMERICANA
SALE 3804 · THURSDAY THRU SATURDAY · NOVEMBER 6, 7, & 8, 1975

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1	$125/175	35	$400/600	69	$2500/3500	103	$100/150	137	$300/500	171	$500/700
2	200/400	36	150/250	70	200/400	104	150/250	138	300/350	172	200/250
3	200/300	37	250/450	71	200/300	105	150/200	139	125/175	173	250/350
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34	250/450	68	250/450	102	400/600	136	300/350	170	300/400	204	150/200

"A" LOTS

*189A 200/300

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485	400/600	530	500/700	575	400/450	620	2000/2500	665	700/900	710	200/300
486	500/750	531	300/500	576	800/1200	621	1000/2000	666	1500/2000	711	75/125
487	150/250	532	400/600	577	900/1200	622	5000/7000	667	800/1200	712	200/250
488	500/750	533	200/400	578	1400/1600	623	5000/7000	668	2500/3500	713	200/250
489	150/250	534	200/300	579	3000/4000	624	1000/1500	669	1500/2500	714	100/150
490	200/300	535	250/450	580	300/350	625	900/1200	670	1000/1500	715	300/400
491	250/350	536	100/150	581	275/325	626	8000/10,000	671	1000/1500	716	150/200
492	200/400	537	400/600	582	200/250	627	5000/7000	672	800/1200	717	200/250
493	200/300	538	1500/2500	583	300/400	628	700/900	673	1400/1800	718	300/500
494	250/350	539	150/250	584	7000/9000	629	800/1200	674	2000/2500	719	200/250
495	300/500	540	250/450	585	900/1200	630	600/800	675	600/800	720	200/300
496	400/600	541	300/500	586	400/500	631	1000/1500	676	1500/2500	721	200/300
497	600/900	542	3000/5000	587	1200/1800	632	800/1200	677	2000/3000	722	300/500
498	600/900	543	4000/6000	588	900/1200	633	600/800	678	2000/3000	723	125/175
499	600/800	544	3000/5000	589	3000/4000	634	800/1200	679	2000/3000	724	400/600
500	200/300	545	200/300	590	4500/5000	635	3000/5000	680	2000/3000	725	125/175
501	200/300	546	300/500	591	3500/4000	636	1000/1500	681	600/800	726	200/250
502	1200/1800	547	150/200	592	500/600	637	800/1200	682	1400/1800	727	200/300
503	1000/1500	548	700/1000	593	600/700	638	900/1200	683	1500/2500	728	125/175
504	200/300	549	1500/2500	594	350/450	639	1500/2500	684	2000/3000	729	200/225
505	1800/2200	550	300/500	595	2000/2500	640	1200/1500	685	1500/2000	730	150/250
506	150/250	551	200/300	596	3000/4000	641	800/1200	686	1500/2000	731	200/250
507	125/175	552	200/300	597	450/550	642	900/1200	687	700/900	732	300/400
508	250/350	553	250/450	598	2500/3000	643	800/1200	688	600/800	733	125/175
509	150/250	554	1000/1500	599	300/350	644	800/1200	689	1000/1500	734	200/300
510	150/250	555	700/1000	600	250/300	645	1000/1500	690	900/1200	735	175/225
511	150/250	556	1000/1500	*601	1500/2000	646	800/1000	691	2000/3000	736	200/250
512	3500/5500	557	4000/6000	602	5000/8000	647	700/900	692	500/700	737	300/350
513	700/1000	558	1200/1500	603	1000/1500	648	800/1200	693	600/800	738	200/300
514	600/900	559	350/400	604	1000/1250	649	800/1000	694	1000/1500	739	150/200
515	300/500	560	700/800	605	400/600	650	900/1200	695	100/150	740	175/225
516	200/400	561	250/300	606	8000/12,000	651	700/900	696	125/175	741	250/300
517	800/1200	562	900/1100	607	5500/7500	652	1800/2400	697	150/250	742	200/250
518	3000/5000	563	300/350	608	1000/1500	653	2000/2500	698	100/125	743	175/225
519	400/600	564	400/500	609	80/120	654	800/1200	699	125/175	744	200/250

"A" LOTS

600A	800/1200
600B	800/1200

745	$200/250	790	$800/1200	835	$250/350	880	$250/350	925	$100/150	970	$200/300
746	175/225	791	1200/1500	836	300/400	881	400/600	926	175/225	971	500/700
747	150/200	792	2000/2500	837	1000/1500	882	300/500	927	200/250	972	400/600
748	300/400	793	200/250	838	1000/2000	883	400/600	928	200/250	973	400/600
749	250/350	794	300/400	839	400/600	884	400/600	929	125/175	974	200/250
750	200/250	795	300/500	840	250/350	885	200/400	930	200/250	975	300/500
751	300/400	796	300/350	841	2000/3000	886	350/550	931	175/225	976	400/500
752	1200/1500	797	500/700	842	600/800	887	400/600	932	200/250	977	250/350
753	1200/1500	798	300/350	843	800/1200	888	350/550	933	200/300	978	800/1000
754	350/550	799	250/350	844	1500/2000	889	300/500	934	300/350	979	200/250
755	350/550	800	500/700	845	1000/1500	890	300/500	935	250/350	980	300/400
756	500/700	801	1500/2000	846	800/1200	891	175/200	936	250/350	981	175/225
757	400/600	802	600/800	847	1000/1500	892	800/1000	937	300/500	982	200/250
758	250/300	803	600/800	848	400/600	893	250/300	938	250/350	983	600/800
759	400/600	804	600/800	849	400/600	894	600/800	939	200/250	984	100/150
760	300/400	805	400/500	850	400/600	895	1000/1500	940	250/350	985	200/300
761	400/600	806	500/700	851	300/500	896	150/175	941	250/350	986	1200/1500
762	150/250	807	300/500	852	400/600	897	200/250	942	400/600	987	600/800
763	175/225	808	700/900	853	400/600	898	200/250	943	300/400	988	300/500
764	250/350	809	300/500	854	400/600	899	175/225	944	200/300	989	400/600
765	200/250	810	800/1000	855	400/600	900	400/600	945	250/350	990	300/500
766	250/350	811	300/400	856	1500/2500	901	250/350	946	300/350	991	500/700
767	400/600	812	600/800	857	300/350	*902	300/500	947	400/500	992	400/600
768	400/500	813	800/1200	858	400/600	903	300/500	948	400/600	993	800/1200
769	200/300	814	1200/1500	859	400/600	904	200/250	949	250/500	994	3000/5000
770	400/600	815	3000/3500	860	300/400	905	200/250	950	250/350	995	500/700
771	200/250	816	1000/1200	861	350/550	906	200/250	951	300/400	996	1500/1800
772	250/350	817	600/800	862	400/600	907	200/250	952	300/500	997	300/400
773	300/400	818	800/1200	863	300/500	908	400/600	953	250/350	998	400/600
774	500/700	819	1500/2000	864	400/600	909	500/700	954	400/600	999	200/250
775	100/150	820	1500/2000	865	150/200	910	2000/3000	955	300/500	1000	400/500
776	200/400	821	600/800	866	200/400	911	800/1200	956	500/700	1001	200/300
777	400/600	822	1500/2000	867	175/225	912	300/500	957	300/350	1002	150/200
778	150/200	823	2000/2500	868	250/350	913	200/300	958	250/350	1003	1200/1500
779	500/700	824	250/350	869	300/400	914	200/250	959	350/450	1004	300/500
780	600/800	825	250/350	870	250/350	915	200/250	960	350/550	1005	400/600
781	700/900	826	300/400	871	300/500	916	200/250	961	400/600	1006	400/600
782	1000/1500	827	500/700	872	200/275	917	150/200	962	400/600	1007	400/600
783	600/800	828	1200/1500	873	300/500	918	300/500	963	200/300	1008	600/800
784	3000/4000	829	1500/2000	874	250/350	919	100/150	964	400/600	1009	300/350
785	700/900	830	1500/2000	875	500/700	920	200/300	965	300/500	1010	1200/1500
786	400/600	831	2000/2500	876	400/600	921	125/175	966	300/400	1011	400/600
787	1200/1500	832	1500/2500	877	400/600	922	200/250	967	400/600	1012	400/600
788	400/600	833	1500/2000	878	150/175	923	200/250	968	300/350	1013	2000/2500
789	600/800	834	500/700	879	400/600	924	300/500	969	100/150	1014	300/400

"A" LOTS

902A 600/800

1015	$300/500	1060	$300/500	1105	$400/600	1150	$500/1000	1195	$3500/5000	1240	$5000/6000
1016	250/350	1061	250/350	1106	400/600	1151	1000/1500	1196	800/1200	1241	12,000/18,000
1017	600/800	1062	400/600	1107	300/350	1152	1500/3000	1197	800/1200	1242	4000/6000
1018	300/500	1063	400/600	1108	700/900	1153	500/1000	1198	800/1200	1243	4000/6000
1019	600/800	1064	200/250	1109	600/800	1154	800/1200	1199	600/800	1244	1500/2500
1020	300/400	1065	700/900	1110	600/800	1155	300/350	1200	2000/3000	1245	7000/9000
1021	250/350	1066	300/400	1111	200/250	1156	300/500	1201	800/1200	1246	2000/2500
1022	300/350	1067	250/350	1112	500/700	1157	2000/3000	1202	500/700	1247	1200/1500
1023	300/500	1068	200/250	1113	2000/2500	1158	1000/1200	1203	500/700	1248	8,000/12,000
1024	1500/2000	1069	200/250	1114	800/1200	1159	700/900	1204	400/600	1249	8,000/12,000
1025	600/800	1070	175/225	1115	400/600	1160	1500/2000	1205	800/1200	1250	12,000/18,000
1026	800/1200	1071	200/300	1116	300/500	1161	2000/2500	1206	3000/4000	1251	15,000/25,000
1027	250/300	1072	400/600	1117	1500/2500	1162	1000/1500	1207	6000/8000	1252	2000/3000
1028	300/500	1073	300/400	1118	200/400	1163	600/800	1208	15,000/25,000	1253	2000/3000
1029	300/400	1074	500/700	1119	600/900	1164	600/800	1209	3000/4000	1254	3000/4000
1030	175/225	1075	150/200	1120	300/500	1165	700/900	1210	1000/1500	1255	2500/3500
1031	200/400	1076	700/900	1121	100/200	1166	1000/1500	1211	1200/1800	1256	1000/2000
1032	200/250	1077	200/250	1122	400/600	1167	800/1200	1212	700/900	1257	30,000/40,000
1033	350/550	1078	250/350	1123	2000/3000	1168	1800/2400	1213	2500/3500	1258	30,000/35,000
1034	1200/1500	1079	200/250	1124	2000/2500	1169	700/900	1214	3000/3500	1259	4000/5000
1035	300/350	1080	400/500	1125	200/400	1170	2500/3500	1215	800/1000	1260	500/700
1036	400/500	1081	250/350	1126	1200/1800	1171	1000/1500	1216	250/350	1261	4000/6000
1037	200/250	1082	400/600	1127	500/1000	1172	800/1200	1217	1200/1500	1262	700/900
1038	175/225	1083	250/350	1128	800/1200	1173	1200/1800	1218	2000/2500	1263	2000/3000
1039	200/250	1084	150/200	1129	500/1000	1174	800/1200	1219	4000/6000		
1040	200/250	1085	250/300	1130	200/300	1175	200/300	1220	3000/3500		
1041	200/250	1086	200/300	1131	200/300	1176	600/800	1221	800/1000		
1042	125/175	1087	150/200	1132	200/400	1177	150/200	1222	800/1200		
1043	300/500	1088	300/400	1133	200/400	1178	1200/1800	1223	1500/2000		
1044	125/175	1089	300/500	1134	300/500	1179	1000/1500	1224	2000/2500		
1045	175/225	1090	300/350	1135	600/800	1180	600/800	1225	4000/5000		
1046	150/175	1091	200/400	1136	1000/1500	1181	500/700	1226	1500/2500		
1047	200/250	1092	250/300	1137	200/400	1182	600/800	1227	600/800		
1048	250/350	1093	150/200	1138	300/500	1183	1500/2000	1228	800/1200		
1049	200/250	1094	175/225	1139	400/600	1184	1500/2000	1229	2000/2500		
1050	200/300	1095	500/700	1140	500/1000	1185	125/175	1230	10,000/15,000		
1051	200/400	1096	300/400	1141	700/1000	1186	300/500	1231	1000/1500		
1052	200/250	1097	300/400	1142	3000/5000	1187	400/600	1232	400/600		
1053	400/600	1098	300/350	1143	3000/5000	1188	300/400	1233	500/700		
1054	300/500	1099	300/400	1144	800/1200	1189	600/800	1234	500/700		
1055	200/250	1100	150/250	1145	1000/1500	1190	400/600	1235	1200/1500		
1056	300/500	1101	200/300	1146	4000/6000	1191	500/700	1236	1200/1500		
1057	150/200	1102	300/350	1147	200/300	1192	600/800	1237	2000/2500		
1058	450/650	1103	400/600	1148	2000/4000	1193	1200/1800	1238	5000/7000		
1059	350/450	1104	300/500	1149	1500/2000	1194	700/900	1239	6000/8000		

SALE 3804

SOTHEBY PARKE BERNET INC.
980 Madison Avenue, New York, N.Y. 10021
Telephone (212) 472-3435, 3436, 3440

Date _____

I desire to place the following bids for Sale # 3804 to be held on November 6, 7, & 8, 1975. These bids are to be executed by Sotheby Parke Bernet up to but not exceeding the amount or amounts specified below. Each bid is *PER LOT*, as indicated, and all bids will be executed and are accepted subject to the *"Conditions of Sale"* and *"Terms of Guarantee"* printed in the catalogue of this sale. Please see "Advice to Bidders" on reverse of this bid slip.

Name _____
(please print or type)

Address _____
(Street) (Apt.)

_____
(City) (State) (Zip)

Telephone _____

Signed _____

Bank reference or deposit _____
(If bidder is not known to Sotheby Parke Bernet Inc.)

Lot Number	**Item**	**Top limit of Bid** (Bid is per lot number as listed in the catalogue) **$**

IMPORTANT: To facilitate handling, kindly mark envelope: "*Attention—Bid Department.*"

PLEASE FOLD AND TEAR ON DOTTED LINE

ADVICE TO BIDDERS

If instructed, Sotheby Parke Bernet Inc. will execute bids and advise prospective purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books or bids executed in competition from the audience. *PLEASE NOTE:* Sotheby Parke Bernet Inc. offers this service as a convenience to its clients who are unable to attend the sale and will not be held responsible for error or failure to execute bids.

Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram (Cable address: PARKGAL, NEW YORK).

Please use the bidding slips provided and be sure to carefully note lot numbers and descriptions.

Always quote the sale number of the catalogue to avoid any possible confusion.

Please bid as early as possible. In the event of identical bids, the earliest will take precedence.

"Buy" bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the sale.

Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word "OR" between lot numbers.

In order to avoid delay in clearing purchases, buyers unknown to us are advised to make arrangements *before the sale* for payment or for references to be supplied. If such arrangements are not made, checks will be cleared before purchases are delivered.

IMPORTANT NOTE: Successful bidders will be notified and invoiced within a few days of the sale.

Unsuccessful bidders will not be specifically notified, but will receive a price list indicating results of the sale if a stamped, self-addressed envelope is enclosed with the submitted bid.

WEATHERSPOON
ART GALLERY
UNC-G
GREENSBORO, N. C. 27412

Consultant Art Director
ALAN HARTWELL, N.Y.C.
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09/30/09 46627